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ABSTRACT

A variety of process-oriented writing instruction strategies are presented in this focused journal issue. Article titles and authors are as follows: (1) "Central Reference to the Rescue" (Rod Kessler); (2) "Brainstorming: A Heuristic that Works" (Frank C. Cronin); (3) "Brainstorming: A Valuable Supplemental Technique for Teaching Writing" (Barret Marshall Briggs); (4) "Pre-Writing Strategies for Writing about Literature" (John Hollowell); (5) "Whose Purpose Is It Anyway?" (Nancy B. Lester); (6) "Writing for Personal Discovery: A Unit" (Barbara Lounsberry); (7) "Teaching Oral Language Skills as a Precursor to Teaching Composition" (Katherine Jones Loheyde); (8) "R W S L" (Don Woods); (9) "The Tape Recorder: A Bridge from Thoughts to Writing" (Matthew Diomede); (10) "A Focused Look at Vocational Writers" (Susan Warters and Anna Kae McIvor); (11) "A Sequence of Assignments for College Basic Writers" (Kathryn Allen); (12) "Teaching the Test Essay" (Valjeane Olenn Trumpower); (13) "Modes of Discourse as Points of View: A Practical System" (Steven Robins); (14) "Revision: Its Scope, Function, and Value" (Gary Sloan); (15) "The Revision Process for Remedial Writers" (Criss E. Cannady); (16) "Kenneth Burke's Logological Analysis: A Heuristic for the Whole of the Writing Process" (Charles W. Bridges and Ronald F. Lunsford); (17) "From Soup to Nuts: the 'Whole' Writing Process" (James P. Beck); (18) "Responding to Student Essays with the 'Writing Profile'" (Robert S. Hughes, Jr.); (19) "More than Practice Makes Perfect" (Sally McLean and Harold M. Bergsma); and (20) "Generative Rhetoric: A Course of Study in Grammar and Composition" (Leo H. Croteau). A book review by Jim Hepworth and a Monday morning teaching section--"Semantics Simulation" (Elaine Caret); "Mystery Writing" (Douglas L. Decker); and "Word Association as a Pre-Writing Activity" (Pam Davenport)--are included. (JD)

ARIZONA ENGLISH BULLETIN - - A Member of the NCTE Exchange Agreement

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The topics and deadlines for the 1982-1983 issues are as follows:

October: "Writing Projects: Growth and Outgrowth" (August 1)
February: "Reading, Writing, and Adolescents" (December 1)
April: "Teaching Language Creatively" (February 1)

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FROM THE EDITOR

Recently the directors of all the National Writing Project sites were asked the following question by Sarah Freedman, a researcher at Berkeley:

WHAT DOES A GOOD TEACHER OF WRITING NEED TO KNOW OR TO BE ABLE TO DO?

My colleague, Jim Rankin, and I, who are co-directors of the Southern Arizona Writing Project, came up with an answer that was perhaps more question than answer. What follows is an expanded version of it:

> *What does a good teacher of writing need to know or to be able to do? A difficult question. In one sense, everything--or as much as possible. But is there any specific piece of knowledge that is essential?*
>
> *Obviously a teacher should know what good writing is, should be able to recognize it, and--ideally--to produce it. This is even more difficult than it sounds, for what many teachers think they know is actually wrong. In an article in COLLEGE ENGLISH (Sept. 1981) by Rosemary Hake and Joseph Williams, "Style and Its Consequences: Do as I Do, Not as I Say," the authors report that in an experiment they conducted, a dismayingly large proportion of teachers, while claiming succinctness and clarity as virtues, actually gave higher scores to writing that was inflated than to writing expressing the same ideas more simply. Another problem, as we have learned from the Writing Projects, is that many teachers do not themselves write, mostly for the perfectly genuine reason of lack of time, but also perhaps because of a sense of insecurity about their writing. Their relative unfamiliarity with writing as a process, combined with their relative familiarity with literature as a product, has very likely resulted in overemphasis on writing as a product. We are increasingly beginning to realize that pre-writing and re-writing as parts of the process need to be more emphasized than they have been.*
>
> *A teacher must understand, however, that "the writing process" is an abstraction; it differs from person to person and from assignment to assignment. Outlining is a help for some writiers, a hindrance to many others. Music in the background may help some persons feel productive; others will find it a distraction. Some writers need a certain time, a certain place, a certain kind of paper, and so on. There are those who compose in longhand; others prefer or require a typewriter. One writer we know writes poetry in longhand but types prose. Another writes a first draft in pen, subsequent drafts on a typewriter. Some writers do an entire first draft without stopping, then revise and polish; others rewrite each sentence until they are satisfied before going on.*

[continued on next page]

All such variations in individual writing processes--ideally--a good teacher of writing should be able to accommodate. But how are they to be accommodated within the rigidities of the educational system, which divides learning into 50-minute periods and measures objectives by number of words produced?

A good teacher should be able to stimulate and encourage students, but also to make them aware of some specific techniques for correcting certain problems. Many can be corrected at a fairly low level, but the biggest problems--how to think and organize--have no easy solution. The National Assessment of Educational Progress in its latest report found that students' control of spelling and mechanics was about as good as it has always been, but that their organizational and conceptual skills were weaker than in previous assessments. This implies that as a profession we are doing our job with low-level skills (public opinion to the contrary), but that we have not succeeded very well at higher levels of cognition? Can a teacher of writing teach students to <u>think</u>?

All this is beginning to sound as if we, as teachers of writing, have taken all knowledge for our province; perhaps we have. But we are increasingly realizing that we can't do it alone. We need help from, and we can share responsibilities with, other teachers who have taken various communities of knowledge as their provinces. No discipline can claim to have a monopoly on thinking; we all have much to learn from one another. We need especially to explore, in all subject areas, the relationships between writing and learning.

In this issue of the BULLETIN, many teachers share their strategies for guiding students on the difficult quest for good writing. There are prewriting strategies here ranging from brainstorming to the Central Reference Room of the Library, from literature to Generative Rhetoric; there are purposes as diverse as personal writing and the test essay; there are ideas for assignments, for revision, for evaluating, for developing curriculum; there is even the documentation of an entire writing process, complete with all its messy preliminary steps. I've enjoyed reading all these articles, and I've learned a lot from them. May you all find them equally helpful.

Margaret Fleming

ARIZONA ENGLISH BULLETIN

Call for Papers

Following are the themes for the 1982-1983 issues of the ARIZONA ENGLISH BULLETIN, together with some suggested topics. Please circulate this to colleagues who may be interested. Deadlines for submission are in parentheses.

OCTOBER: Writing Projects: Growth and Outgrowth (August 1, 1982)

Research on Teacher Effectiveness	Validation Studies
Changing Attitudes toward Writing	Evaluation of Writing
Classroom Research by Teachers	In-service Programs
Self-sponsored Writing	Writing Groups
Improved Classroom Practices	K-12 Writing Programs
Teachers Write for Publication	Students Write for Publication
Writing Across the Curriculum	Legislation Affecting Writing
Degree Programs in Writing	Writing in the Content Areas
Literature Projects Modeled on the NWP	Articulation of Writing Programs
	New University Writing Courses

FEBRUARY: Reading, Writing, and Adolescence (December 1, 1982)

Adolescent Literature Revisited	Writing & Adolescent Development
Language Arts in the Junior High	Integrating Reading & Writing
Writing Ideas for Early Adolescence	Writing to Learn
The Novel of Adolescence in World Literature	Writing as a Way of Becoming
	Non-fiction for Adolescents
Bridging Adolescence & Adulthood	Adolescents Evaluate Literature

Teacher-Student Evaluation of Adolescent Literature

APRIL: Teaching Language Creatively (February 1, 1983)

Ceremonial Language in High School	Grammar and Sports
Vocabulary without Drill	Names and their History
Regional Dialects	Language Games
Grammar and Poetry	Style in Advertising
Student Research on Usage Items	Semantics in Use
Slang Lexicons	History in **Exotic** Words
A "Model A" Style Machine	Figurative Language on Bumpers
More Uses for Sentence Combining	Varied Styles in Mass Media
The Rhetoric of Graffiti	The Grammar of Film
Comparative Translations	The Rhetoric of Naming
Stylistic Analyses of LIterature	Language Acquisition
Naming and Perception	The Language of _____

Send manuscripts to

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CENTRAL REFERENCE TO THE RESCUE

Rod Kessler

The other day one of my students at the University of Arizona came to my office to show me his freshman essay, five typed pages arguing that Moliere and his play The Misanthrope are still relevant to "today's society." The student leaned over my shoulder as I read it, and when I was through he asked, "Is it boring?"

Now, his paper had its problems. His spelling was uncertain. An irrelevant discussion of Aristotle—probably a missing fragment from a Humanities course—had floated into the work, disturbing its organization. And his claim that Moliere's famous misanthrope, Alceste, could be likened to Martin Luther King, Jr., was so way-out an idea that I could only wonder how far he had gone to fetch it.

But his essay wasn't boring.

"And the reason it isn't," I told him, "is because you've included some facts."

I only wish he had incorporated more, since those he had included didn't go far: In 1622, during the reign of Louis XIII, Jean Baptiste Poquelin—later named Moliere—was born. His father was the king's upholsterer, a position which Jean Baptiste would have inherited if he hadn't gone off to become an actor and a "playwrite" instead. By 1666, when The Misanthrope was staged in Paris, Moliere was performing before Louis XIV and the very aristocracy that his plays satirized.

These facts, of course, came from an encyclopedia—in this case, the Britannica. They made his essay more interesting than those of his classmates who did no research at all or who contented themselves with Webster's brief:

> Moliere: (Pseud. of Jean Baptiste Poquelin)
> 1622-73; Fr. dramatist

But will such facts lure potential readers away from "Star Wars" or "Dallas"? Professional writers know that the specific detail and the telling fact bring life to a work—and the student who reads at all knows this. The student's problem—and the difficulty is shared by many would-be writers—is knowing how to find the marvelous little facts that the encyclopedia didn't get to.

One way to accumulate facts is to take them as you find them and store them away in a journal. This morning in the Arizona Daily Star I read that only one black in ten voted for President Reagan last November. Last week I learned from the same newspaper that in 1979, the average Japanese worker spent 2114 hours on the job, and that fully 87% of Nevada consists of federally owned land.

Rod Kessler teaches freshman English at the University of Arizona in Tucson, where he is working on an MFA degree in Creative Writing.

As it happens, keeping your eyes open for the lively fact is a good idea, but what do you do when you want to write about something not mentioned in the Star? The student assigned to write a paper about Moliere would be out of luck, certainly. And suppose you wanted to write a piece for the New York Times Magazine about colonial Brooklyn? Or suppose Harvard Magazine asked for an article on seventeenth-century New England printing? Where would you find the facts? And what if you wanted, like James Clavell, to write Shogun: where could you collect specific data about feudal Japan?

The answer, if you live in Tucson, is the central reference room of the University's Main Library.*

Having mentioned the word "library" I hasten to confess that I don't understand the Dewey Decimal System any better than the next guy, and I have no intention of trying to explain it to anyone. Librarians understand the D.D.S. and the Library of Congress system and that's what matters, for the secret of fact-finding lies not in understanding how the library works, but in understanding how the librarian works. Specifically, the reference librarian.

Reference librarians might not know everything, but if they don't, they know where to find out. The writer's task is to enlist the reference librarian's interest and sympathy, for a committed reference librarian will exhaust himself (or herself—the Library has both kinds) running down the most obscure piece of fascinating trivia.

Like every real professional, reference librarians enjoy a challenge, and the writer should plan his query with challenge in mind. Take the student with the Moliere report. In his shoes, I would approach the reference desk with a stupid-but-vast lead question: "Excuse me, but I want to know what happened?"

Trained to sub-classify, the reference librarian will reply, "When? What happened when?"

"In 1622," you would say.

"Where?" is the librarian's careful parry.

"Everywhere" will serve your needs. Let him think you're a moron. He'll end up leading you by the hand to exactly where you want to go—and that saves time. Just follow behind the reference librarian and you'll arrive at an aisle of chunky volumes whose call letters are all "D." But no matter—ignore the call letters if you like and notice the titles: Dictionary of Dates, Cyclopedia of Classified Dates, The People' Chronology: A Year-By-Year Record of Human Events from Prehistory to the Present, and so forth. These are all encyclopedias of time. They reveal at a glance what was taking place all over the world at any given time.

Moliere, we know, was born in 1622. But what else was happening then? In feudal Japan, Christian missionaries were being executed about as fast as they could be obtained. The present shogun was about to abdicate, and his son, Iemitsu, during the next twenty-eight years, would raise the shogunate to its greatest glory. Not a bad time period for an historical novel.

---

*If you don't live in Tucson, there are other central reference rooms available at your local university, school or city library. This is, of course, a fact well known to teachers, but one that students may need to be reminded of. Ed.

In Persia the shah, Abbas I, was plotting to take Baghdad. He succeeded a year later. And in the Massachusetts colony, English fishing vessels had arrived to sell food to the starving pilgrims—at double the price.

While Moliere was learning to bawl his first lines of infantile French in 1623, Blaise Pascal was born. And in England Mr. William Shakespeares Comedies, Histories, and Tragedies According to the True Originall Copies—the First Folios—were published. (Shakespeare had died seven years back.)

But the year 1622 cannot compare for facts with 1666, the year of The Misanthrope's first production (which occurred June 4th).

In January of 1666, Louis XIV declared war against England, siding with Holland. Later in the year Colbert, Louis's Minister of Finance, founded the French Academy of Sciences.

Because of the troublesome plague in Cambridge, young Isaac Newton—he was 23—had returned to his native Woolsthorpe, England, where he observed the fall of an apple in an orchard and calculated that at a distance of one foot, the attraction between two objects is one hundred times stronger than at ten feet. Newton also invented the calculus and stated the laws of gravity in this same year.

On Sunday, September 2, near dawn, the Great Fire of London began. After burning for four days—Samuel Pepys observed it—the fire destroyed four-fifths of walled London, including 13,200 houses. Thousands of London's lice-bearing rats were presumably killed in the blaze, but some 2000 Londoners died of the plague that year, even so.

In Haarlem, Franz Hals, the painter, died at age 86, but across the Atlantic in Brooklyn—or in what would become chartered under the name Brueckelen one year later—a first church was erected, located on Fulton Avenue, near the present Lawrence Street. (Perhaps the New York Times Magazine really might buy an article on early Brooklyn?)

In 1665, a year earlier, in New York, the sale of alcohol to Indians was prohibited. Printers in Massachusetts in 1666 promulgated a New Testament written in the Indian vernacular (no doubt Harvard Magazine would be interested in an Act passed in 1664 which prohibited the operation of printing presses anywhere in Massachusetts but Cambridge).

There is no end to the number of facts readily at hand in the "D" section of central reference:

—In 1666 John Milton, who had been blind since 1652, was almost finished dictating the ten volumes of Paradise Lost to his daughters. When it came out in 1667, it sold 1300 copies in 18 months.

—In 1666 Bernini, after ten years of construction, still needed one more year to see the completion of Saint Peter's Square in Rome. And after 93 years of construction and waiting, workers placed the finishing touches on Mexico's cathedral.

—In 1666 Robert Hook and Robert Boyle were just a year away from showing that blood alteration in the lungs is essential to life (something they would demonstrate by using a bellows in a dog's trachea).

—In 1666 Newark, New Jersey, was founded by a group of Puritans venturing from the New Haven colony in Connecticut.

These facts are at the fingertips of anyone sufficiently skilled to flip through a thick book and to think in chronological rather than alphabetical terms. Any eleven-year-old could do it.

But why linger forever in the past when the present is also close at hand among the "D" books? Consider the ten volumes beginning with What They Said in 1969 and concluding with What They Said in 1978. These compendiums contain what anyone of importance has said about anything of importance since 1969 (importance being defined, I suppose, by whatever ended up in these pages). You can dig up an interesting quote by searching through the subject index:

Brooklyn Philharmonic Orchestra
Brotherhood
Brown, Charlie
Brown University
Brownshirts
Bruce, Lenny

Or through the speaker index:

M'boyo, Tom
Mead, Margaret
Meany, George.

Or you can flip through the books themselves and see what turns up. Turning to a page at random from 1969, I found Ronald Reagan at a Sacramento news conference saying,

> I believe in youthful dissent. I believe in young people wanting change. We all benefit from that. But it should be done in a manner that does not infringe on other people's rights. . . . In handling campus violence you either fight or surrender, they have won a victory and have taken over. . . . If you pay a blackmailer, he's back the next day with more demands.

Such a quotation would work well as back-up material in an article about President Reagan and the current crisis, but what's in it for the student doing a paper on the relevance of Moliere today? Well, he might be interested to observe—and it takes only about three minutes with these books—that over the ten years covered, Moliere has cropped up only twice in the important utterances of the important. First, in an interview with the L.A. Times, Ingmar Bergman said:

> Film-making is very hard work. It's a tough job. You must be on top of yourself every day. In the theater, you don't have to make your own stories. One can rely on Moliere, Strindberg, Ibsen.

Four years later, in 1977, Stephen Porter, a director was interviewed in the New York Times:

> Of course, no one ever really talked the way people talk in Oscar Wilde's plays. Or talked ceaselessly in rhymes like the people in Moliere. But you try to think yourself into a state of mind where people can do that.

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There's not much of a case for Moliere's relevance in all this. Perhaps George Meany had other things on his mind? But the student has come up with a rather interesting fact—that in over 5800 pages of spoken relevance from "society today," Moliere's name has cropped up only twice.

The books in the "D" section contain more background information than anyone can digest in one sitting, but what about finding the straight stuff about Moliere himself? A good ordinary encyclopedia like the Americana will hint broadly about "the domestic trials of Moliere's own life," or reveal that his "young wife, Armande, must have had many of the qualities of Celimene," the deceiving coquette of The Misanthrope. But where would you go to get the whole story?

Back to the reference librarian's desk. An annoyingly specific question will usually pay off:

"Excuse me again, but could Moliere read Latin?"

Hearing this, the reference librarian will lead you to the mysteries of the "P" shelves where in the two minutes it takes him to confirm that, indeed, Moliere excelled particularly in Latin at the Jesuit College of Clermont, you will find such titles as The Oxford Companion to French Literature, Twentieth Century Authors, The Oxford Companion to the Theater, and, of course, Karl Mantzius's many-volumed A History of Theatrical Art, Volume IV of which is entitled Moliere and His Times.

A few years back, in December of 1976, I copied in my journal of facts a comment Saul Bellow made in an interview with the New York Times, and now I have a use for it.:

> Somewhere in his journals Dostoyevsky remarks that a writer can begin anywhere, at the most commonplace thing, scratch around in it long enough, pry and dig away long enough, and, lo! soon he will hit upon the marvelous. I tend to believe that, at least most of the time.

I believe it, too, at least when it comes to Moliere.

Using alphabetical order to find Moliere in the Oxford Companion to the Theater, we find that there was more to his decision to run off and be an actor than a dislike of upholstery. As a young man he had an affair with an older woman, one Madelain Bejart, and nothing his father could do to pry them apart succeeded. It was with her that he founded his first troupe.

Then, years later, in 1662, as a man of forty,

> . . . Moliere, so wise and balanced in his writing and in the conduct of his business matters, had made a most injudicious marriage with the youngest sister of Madelain, Armande Bejart, a spoilt child of 18, capricious, flirtatious, and entirely lacking in affection.

What else about this Armande Bejart? Following a tip in the index of Moliere and His Times, we find that she was "no regular beauty—her eyes were too small and her mouth too large—but piquant and pretty; not particularly clever, but quick witted and lively in her talk; as swift as a bird and as fanciful as a spoiled child, with the enticing and insinuating ways of a cat."

Readers of The Misanthrope will certainly recognize Celimene from this description, and this same reference book reveals that Moliere, who often wrote his leads to suit his own disposition and acting talents, played the misanthrope and gave the role of Celimene to his wife. Early type casting!

But we finally hit paydirt with the revelation that the big gossip of the 1660s was the widespread belief that Moliere had actually married his own daughter. Even his close friends believed it. Armande Bejart was purportedly not the sister of Madelain but the daughter.

Buried in a footnote on page 39 of Moliere and His Times is this:

> I will not here discuss the question whether Armande Bejart was a sister or daughter of Madelain. This is not the place for an exhaustive biography of Moliere. I myself think that there is no evidence against the supposition, which is founded upon historical documents, that Moliere's wife was the sister of Madelain, and my opinion is supported by good authorities. . . . I cannot deny, however, that equally distinguished biographers of Moliere adhere to the other opinion. The dispute will scarcely be settled, unless a certificate of the birth of Armande is found some day.

So, as it happens, in his own day Moliere was wiggling in a web of malicious gossip that even J.R. Ewing of "Dallas" and his audience could envy. The facts cry out, "Hey! Turn off your television and read this!"

Continuing, we learn that Montfleury, a "fat heroic actor" from a rival troupe—a man Moliere had ridiculed in The Impromptu—"in rage and jealousy, even went so far as to accuse Moliere before the king of having married his own daughter." Hot stuff, but Louis XIV refused to believe any of it.

After all this, could we conclude as the student did that Moliere is still relevant today? Probably not, but if he isn't relevant, he still is pretty interesting, once you've gotten the facts.

So, if you can't find what you need in your encyclopedia, the place to go is the reference librarian's desk. From there it's a short hop back to Moliere's France or to colonial Brueckelen or to a Ronald Reagan news conference. If you have students of your own, pass the word on to them. Encourage them to think up the challenging questions that will endear them to reference librarians everywhere. Start them off with sample questions if you need to, and before you know it they'll be on their way to the library with questions of their own:

> —Why would a man like Admiral Dewey ever want to get involved in library work?

and

> —Is there something I'm supposed to know about those card catalogues over there?

As always, the reference librarian will be happy to tell them where to go.

BRAINSTORMING: A HEURISTIC THAT WORKS

Frank C. Cronin

Brainstorming is a highly effective heuristic that is used extensively in business and industry. In fact, it is the most widely used procedure for stimulating creativity, and makes use of essentially the same psychological mechanisms as all the free writing experiments in our discipline. Unlike many heuristic schemes, it is both easy and fun to use, and its use has been validated by considerable research.(1)

A lone individual or group can brainstorm almost anywhere. The goal is to produce as many ideas, i.e., solutions to a specific problem, as quickly as possible, even if they are wild or far out. If a group is brainstorming, they are encouraged by the group leader to "let go" of their inhibitions and rapidly toss out all the problem solutions that appear in their minds—as long as those ideas aply in some way to the subject being brainstormed. Since the predictable solutions are soon used up, participants begin tossing out less conventional, more original solutions. the group (or individual) tries to produce as many solutions as possible because quantity breeds quality. That is, a larger number of possible solutions will produce a greater number of high quality solutions. The new ideas produced, often the wilder ones, trigger other new ideas, some of which may prove to be valuable in the light of the evaluation procedure that comes later.

It's the job of the group leader (teacher) to keep the group or class on the subject and of course to provide for the tape recording of the session, or have someone taking notes. A day or several days before the brainstorming session, the group leader may assign the problem to give group members a chance to incubate it.

Spontaneity and speed are essential to successful brainstorming, so that critical judgment, shyness, and the fear of appearing foolish will not exercise their usual inhibiting effects. It is essential that the creative mind (or creative unconscious) be able to produce freely without being censured as it usually is in everyday life. When the tape is reviewed in later evaluation sessions most of the ideas are, of course, discarded, the evaluation group or individual looks for the nuggets of gold in the midst of all the material that has come up from the depths in the mining operation. Business and industry groups often listen to the tape right after the session or just before another brainstorming session in which a solution to the same problem is sought.

The great popularity of brainstorming in business and industry was triggered by Alex Osborne's Applied Imagination, first published in 1951 and reprinted many times.(2) The technique was further developed and refined in two distinct directions by two organizations that conduct creativity seminars, chiefly for business organizations. They are the Institute for the Study of Creative Behavior at the University of Buffalo, directed by Sidney J. Parnes, and the "Synectics" program of William J. Gordon.(3) (For an excellent summary discussion of research on brainstorming and the development of the technique, see Morris Stein's Stimulating Creativity(4).) The four rules of brainstorming worked out through the various techniques are: 1. "Criticism is

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ruled out," 2: "Freewheeling is welcomed," 3: "Quantity is wanted," and 4: "Combinations and improvements are sought"—that is, participants are encouraged to build upon the ideas of others.(5)

The four rules are based upon two basic principles: (a) deferral of judgment, and (b) quantity produces quality. Criticial judgment is deferred because it is ordinarily overdeveloped by comparison with the capacity to produce original ideas. Our whole educational system emphasizes critical judgment, logic, and reason at the expense of intuition and originality. As we become older, we fixate in the assumptions of our world and thus become progressively less able to come up with anything original. Psychological studies of creative people demonstrate rather dramatically that they are able to tap the deeper resources of their own minds and see beyond the conventional assumptions of their contemporaries.(6)

Casting off ordinary inhibitions and being relieved of responsibility, at least temporarily, enables group members to unleash their own creativity and imagination. In order to rise above the heavy weight of "tradition," which is of course often nothing more than conventional assumption, participants must be encouraged to offer wild ideas. As Osborne writes, "It is easier to tame down [an idea] than to think [it] up."(7)

The second principle, "Quantity breeds quality," already examined, follows logically from the first. As Peter Elbow says of free writing, "the garbage has to be gotten out of one's head first so that the good stuff can emerge."(8) Commenting on their research in stimulating creativity, Taylor and Ellison write, "Our experiences have strengthened the view first to get both the ideas and their output flowing in sheer quantity; then students can select among and reword these expressed ideas for quality."(9) When the free-wheeling of the associative process produces a large quantity of alternatives, the bombardment of the mind with this great variety of random input increases the possibility of the lucky combination of true originality. For example, Gutenberg put together the wine press, the seal of office, and the conventional method of printing saints' and playing cards—and the course of western civilization was utterly changed.(10) In true creativity there is almost always an entirely new combination of familiar elements. Thus participants are encouraged to build upon the ideas of others "by improving or combining them in various ways with other ideas."(11) In this process the "nutty" or "far out" ideas serve both to relax group inhibitions and to trigger other, more productive, ideas.

Teachers may be wary of all this in view of the failed creativity experiments of the 60s and early 70s and the fearful "basics" backlash to which our profession is now being subjected. However, the abuse of good ideas does not lessen their validity or productivity. Furthermore, the extensive use of brainstorming in business and industry constitutes powerful evidence for its practical value. It is no substitute for the hard work involved in successful writing, nor is it merely another gimmick. Skillfully used, brainstorming taps the psychological mechanisms that are essential for success and survival—both for the individual and the nation.

In the classroom, brainstorming can be used for the preliminary exploration of individual topics or problem areas. Since essays handed in are all too often drafts rather than finished essays, the essays' subjects can be brainstormed if enough class members are somewhat familiar with them. ("Outside" or lay viewpoints can be valuable also.) The student-author can then proceed to further develop his or her essay for credit.

According to Parnes and other researchers, 30-40 minute sessions are ideal, but shorter sessions can be quite productive, once the class is accustomed to brainstorming. (A relaxed, free-wheeling question and answer session on a student paper also taps the psychological mechanisms used in brainstorming.) Furthermore, successful classroom use of brainstorming encourages students to use this valuable technique on their own.

Instruction in the psychology of creativity and the history of creativity research is both fascinating and valuable for our students' entire education—and certainly provides a refreshing alternative to plodding through another trite rhetoric text.

Footnotes

[1]Morris Stein, Stimulating Creativity, Vol. 2 (New York: Academic Press, 1975), pp. 37-171. Stein observes that brainstorming is the "most researched of all procedures."

[2]Alex Osborne, Applied Imagination (New York: Charles Scribner and Sons, 1951).

[3]Cf. Harold F. Harding, ed. A Source Book for Creative Thinking (New York: Charles Scribner's Sons, 1962), pp. 262-68 et passim; Sidney J. Parnes, Creative Behavior Workbook (New York: Charles Scribner's Sons, 1967); William J. Gordon, Synectics (New York: Harper and Row, 1961), pp. 124-96 et passim; Edward de Bono, Lateral Thinking: Creativity Step by Step (New York: Harper and Row, 1970).

[4]Stein, p. 28 et seq.

[5]Stein, pp. 29-30.

[6]Stanley Rosner and Lawrence E. Abt, eds. The Creative Experience (New York: Dell Publishing Co., 1970); Albert Rothenberg and Carl R. Hausman (Durham, NC: Duke University Press, 1976).

[7]Osborne, 1963, p. 156; quoted in Stein, p. 29.

[8]Peter Elbow, Writing Without Teachers (New York: Oxford University Press, 1973).

[9]Calvin W. Taylor and Robert L. Ellison, "Moving Toward Working Models in Creativity," Perspectives in Creativity, ed. Irving A. Taylor and J. W. Getzels (Chicago: Aldine Publishing Co., 1975), p. 194.

[10]Arthur Koestler, The Act of Creation (New York: Dell Publishing Col, 1964), pp. 121, 163.

[11]Stein, p. 30.

BRAINSTORMING: A VALUABLE SUPPLEMENTAL TECHNIQUE FOR TEACHING WRITING

Barrett Marshall Briggs

In his book, Lateral Thinking: Creativity Step by Step, Edward de Bono sets forth many valuable techniques of creative activity, one of which is known as brainstorming.(1) For the past four years I have used an adapted form of de Bono's brainstorming as an instructional technique in writing classes at Pima Community College. Although difficult and perhaps even impossible to document, the success of this simple technique is particularly noticeable in the generation of a 3-part, divided thesis as well as in the solution of other specific problems throughout the semester. Ideally, brainstorming is explained, an initial brainstorming session is held, and a followup session is conducted as early as possible in the semester, preferably during the first or second meeting.

In order to introduce the students to the process they are about to undergo, the instructor should ask a provocative question such as: "Do you occasionally have minor difficulty choosing a subject to write about?" Student response is usually affirmative. The instructor then declares that the technique he is about to explain and demonstrate never fails to generate ideas for subjects to discuss in writing. He says that the brainstorming technique will achieve either of two goals through the practice of a 2-stage process. The goals may be specific problem solving or general idea generation. In either case, the first stage of the technique involves the compilation of a list of prospective answers offered by members of the class. A vital feature of this first stage is that there must be no judging of the suggested answers. That is, students should not judge either the potential answers that come to their minds or the answers called out by their classmates. Furthermore, the instructor may offer seemingly bizarre answers in order to show that anything goes, and he should explain that two seemingly absurd answers may result in the synthesis of a perfectly valid answer. Once a list of answers is compiled—written on the blackboards—the second, evaluative stage is begun, and the instructor shows the students how to evaluate, combine and eliminate.

With the class almost ready to begin brainstorming, the instructor declares that a question must be formulated. He tells the students that they know much more than he knows about the value of learning to write well; therefore, the question will be: "What is the value of learning to write well?" The instructor writes this question on the blackboard so that it is visible throughout the session. He asks if everyone understands the question (they usually do) and says something appropriate such as, "Let's begin," then writes the suggested answers as quickly as possible on the blackboard. Sometimes he must encode the answers in two-or three-word statements in order to conserve space on the boards. During this process the instructor must not evaluate any answer; rather, he should discern and write each one quickly, thus modeling the suspension of judgement. If necessary, he should continue to discourage judging and encourage speaking out any idea that comes to mind. When the students begin to run out of answers, the instructor should push them by saying, "Just five

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more." When five more are offered, he should say again, "Just five more," and continue to stretch the students' imaginations with this process until they are exhausted or the blackboards are full. In answer to the question, "What is the value of learning to write well?" the following list was generated during a brainstorming session conducted recently in a Writing I class:

to get a point across
expression
creativity
expand imagination
memory aid
comprehension by reader
enjoyment
communication
get a good grade
self gain
make more money
keep BIC alive
complain
become journalist
show emotion
sound wise
advance civilization
promote romance
look busy
improve thought
manual dexterity
to impress
personal satisfaction
job prerequisite
visual aid
give instructions
better than poorly
expand vocabulary
write advertising
persuasion
expose
propose
improve grammar
amuse oneself
limit talking
write letters
lower phone bill
save paper
write your name
possess the reader
cheat the IRS
graffiti

Now the second, evaluative stage commences. As a practical matter, seldom is there time to evaluate the entire list, so the instructor shows how it might be done with a few examples of elimination and combination of answers.

Immediately following the instructor's demonstration of how the list of answers might be evaluated, he should hold a followup session in which the values of the brainstorming technique are emphasized. He may emphasize the flexibility of the technique by pointing out that it can be applied to any question ranging from what a person might do for his life's work, to what a person might have for dinner. The instructor may emphasize the practical value of the brainstorming technique by looking in the text at suggested topics for essays and acting as if he were a student brainstorming the topics on his own at home. The instructor may emphasize that the students have instructed the teacher and each other; that is, they knew the answers already, and his function in the elicitation of those answers was merely a catalytic one. He may emphasize again the importance of letting ideas flow freely in the first stage, the idea generation stage, by reminding students that two seemingly absurd answers may lead to one that is sensible and practicable. And finally, he may ask the students their opinions of the value of the brainstorming process itself. In fact, an instructor might ask his class to brainstorm this question: "What is the value of the brainstorming technique?"

The brainstorming technique thus described and conducted will contribute to producing a variety of effects. Students will not complain of difficulty in choosing and exploring subjects for essays. Well considered, relevant essays will be written and turned in on time. Students will have gained confidence in their creativity and in their ability to solve problems of all kinds. Students will have gained confidence in the instructor if only because he spells their answers correctly, and, further, because of his observing that they knew the answers to the question posed, and that he served

merely as an agent in bringing them forth. Students will get involved in the class and speak out early in the semester, and will be encouraged to continue to do so, in part because the brainstorming session is a no-lose situation; that is, every response to the question posed is a correct response.

Should you try this technique, you may observe other effects, but all in all I know of no other single technique that takes so little time to present in class yet has so many far reaching and productive effects on a student in a writing course.

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[1]Edward de Bono, Lateral Thinking: Creativity Step by Step (New York: Harper & Row, Publishers, 1970), pp. 149-65.

HELP STUDENTS BECOME "REAL" WRITERS, SAYS NCTE PRESIDENT

Good writers aren't born; they develop with the right kind of practice. So says John Warren Stewig of the University of Wisconsin--Milwaukee, who became president of the National Council of Teachers of English November 22, during NCTE's Annual Convention in Boston.

According to Stewig, the best writers, no matter what age, have been helped to follow the habits of professional writers. First they think about the subject. Next they get a stream of promising thoughts down on paper. Then they stand back, try to look at their writing with new eyes and clarify, rearrange and polish. Only after that do they check punctuation and other mechanics. "If you make students concentrate on mechanics first, before they have any ideas down on paper to work with," says Stewig," they will learn to fear composing."

Stewig believes that children--and older students as well--need to write regularly and often, save their drafts, and pick a favorite among several to be revised. "Finally, the piece can be polished or put into public form." Both teachers and parents can help children learn to do this, he says. "Simply sit down with the child, read through the child's rough draft together, talk about it, and ask questions." When such a one-on-one discussion happens in school, teachers refer to it as a writing conference. But parents could read their child's homework assignment and talk about it.

"The first thing such talk tells a child is that his or her writing is important enough for an adult to spend time on it," Stewig stresses. "It also tells the child that after the first rush of ideas, any writing can be made better."

Stewig says that in his travels among teachers nationwide, he senses an increased awareness of the need to teach composition. "More school districts are appointing committees to take a look at the composition curriculum--or to make one if there isn't one. As this happens, teachers and parents need to . . . make sure new efforts to teach writing help students function like real writers." This will happen only if teachers, school administrators, and parents make sure such writing programs center on the step-by-step process followed by real writers.

PRE-WRITING STRATEGIES FOR WRITING ABOUT LITERATURE

John Hollowell

As part of the hegemony of American New Criticism over the last 30 years, we have inherited methods of classroom discussion and literary analysis that frequently lead to dry, lifeless student writing. Recent critical approaches, however, placing a new emphasis on the interaction among the writer, the text, and the reader, can liberate us to seek out new classroom approaches. My purpose in this brief essay is to show some practical methods of guiding students from their own subjective responses to a short story toward the more traditional analyses of theme and character frequently assigned in high school and college English courses.

My own past failure to teach literature and writing about literature well has sprung from two primary causes: (1) too close an adherence to New Criticism as the only way of reading a text; and (2) failure to communicate to my students why literary analysis might be worthwhile to anyone in the first place. Most of us have relied too heavily on the explication de texte as the sole or primary means of looking at literary works. Yet, recent criticism has challenged this view of the text as object, independent of a reader's affective response to it. Louise Rosenblatt's The Reader, the Text, the Poem (Southern Illinois University Press, 1978), Walter Slatoff's With Respect to Readers (Cornell University Press, 1970), Stanley Fish's Is There a Text in this Class? (Harvard University Press, 1980), and Wolfgang Iser's The Act of Reading (Johns Hopkins University Press, 1978) all challenge the traditional view of the text as an object to be examined for irony, paradox, and internal unity.

Since space will not permit a full explication of these newer theories of reading, I would like to examine briefly at least Rosenblatt's ideas about literary transaction, since her views are clearly stated and easily accessible to classroom teachers. Rosenblatt argues convincingly that the reader brings to the text his own personality and life experiences—both of which cannot be ignored in developing a model of reading. In such a view, the poem or short story is no longer simply a verbal construct but rather

> The poem, then, must be thought of as an event in time. It is not an object or an ideal entity. It happens during a coming-together, a compenetration, of a reader and a text. The reader brings to the text his past experience and present personality. Under the magnetism of the ordered symbols of the text, he marshals his resources and crystallizes from the stuff of memory, thought, and feeling a new order, a new experience, which he sees as the poem. (p. 12)

Rosenblatt's way of viewing the transaction between readers and texts can be helpful in generating new kinds of papers about literature. It must be stressed, however, that **neither Rosenblatt nor I would propose a wild subjectivity undisciplined by adherence to the text.** Rather, Rosenblatt carefully shows that the order symbols of the text and the reader's experiences to them both must come together and be taken into account.

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My second cause for failure to teach writing about literature well has to do with my inability to communicate why we study literature at all. As the Associate Director of a large college composition program, I had the opportunity to read a complete set of end-of-the-semester evaluations from students taking an English course based upon literature. Again and again, I was struck by how frequently students misunderstood the purposes of writing about literature. Some of their comments clearly reveal this: "In this course, I learned to write about literature in the present tense." Or: "My teacher told us interesting anecdotes about the lives of the authors." Or: "I didn't see any connection between this course and the writing I will be doing in the rest of college."

I bring up these comments because it is important for us to reflect upon what messages students receive from the writing tasks we ask them to do. In general, students who are asked to do literary criticism do not see it as being connected with their lives or with their on-going education in the processes of reading and writing.

II

I want to suggest in the practical exercises that follow some ways to connect literature and life by exploring pre-writing—writing that should be done before a more formal piece of literary analysis is attempted. These six strategies I call "probes," since they may lead to formal papers. They constitute part of the thinking about literature that might go on before a formal paper about a literary theme or character is undertaken. For my examples, I will use the F. Scott Fitzgerald short story "Babylon Revisited," because the examples from recent students remain fresh in my mind and on my note cards.

The samples that follow do not constitute an exhaustive list, but they reflect various ways into literature that could lead eventually to formal papers of literary analysis. Each preliminary-to-writing exercise might be done in a student's journal or as a rough draft. I would contend that "probing" allows the students to seek connections between themselves and the story and to gain confidence before attempting a formal paper. In many cases, a formal analysis of character or theme or literary technique develops naturally from such a process. In the "Short Story and Composition" course I am now teaching, the following procedures have yielded better, more perceptive papers than I have previously received from college freshmen.

Probe 1: The Jotted List

This technique is just as simple as it sounds, but students often neglect jotting down ideas as they are reading a work. As the student proceeds through a story, she writes down any word or idea that strikes her eye. It might be a striking word or a narrative passage, an important piece of dialogue, or any aspect of the story. In reviewing the jotted list at the end of reading, the student often finds that a pattern has emerged that can lead to additional re-reading or toward a thesis idea for a paper.

Probe 2: Retrospective Recollection

Probe 2 is quite similar to the first one, except that it should be done at the end of the reading, and no notes should be made during the reading. Essentially, this probe is similar to what Peter Elbow calls a freewrite about a literary work (see Writing Without Teachers, 1973). It might take the form of questions about the story, ideas

that remain in the mind's eye after reading, or unresolved conflicts that lie in the story's structure or language. For the Fitzgerald story, "Babylon Revisited," I jotted down the following items immediately after reading the story:

*Why does Charlie Wales visit all of his old haunts in Paris?
Why are the places described in such loving detail?
*What kind of a father is Charlie Wales? How does he interact with his daughter, Honoria?
*Does the story convince us that Wales has overcome his drinking problem?
*What is the response of his sister-in-law, Marion, to Wales' request for Honoria's custody?

When retrospective work is done well, the questions could lead to further answers or to a re-reading of the story. As the student begins to find textual support for the answers to these questions, the evidence needed for a paper is being generated. Ideas that remain fuzzy or indistinct can be researched further.

Probe 3: Freewriting about the Story

As in Probe 2, this writing should be done immediately after the work is read. Instead of a retrospective list of questions, the student freewrites anything that comes into his head about the work. This strategy may involve finding similarities between his own life and those of the literary character's; in the case of Fitzgerald something about acting responsibly or trying to live down a long-standing reputation might come to mind. What is occurring in freewriting is that ideas come to the surface, but they may not be organized into neat thesis statements. However, dredging up spontaneous reactions often leads to fuller and more effective papers.

In Uptaught (Hayden Press, 1970), Ken Macrorie describes the first time he assigned freewriting: "The winter had been dark and spirits down. I said I could not long face another student paper written in Engfish. I told my Advanced Writing class, 'Go home and write anything that comes to your mind. Don't stop. Write for ten minutes or till you've filled a whole page.' . . . My advanced writers returned with papers that spoke disjointedly and fragmentarily, but in language often alive. Some natural rhythms appeared, a striking metaphor, once in a while, and often a bit of reality that jarred me" (p. 20). The kind of freewriting I have in mind about a literary work can lead to a beginning assertion from which a whole paper may develop.

Probe 4: Most Important Word or Passage

In David Bleich's Readings and Feelings (NCTE, 1975, pp. 49-50), he suggests that students be asked to locate the most important word or passage in a story or poem. Of course, there is no single right answer, but the technique works to bring to the fore various ideas about how different readers read a story. Similarly, the technique might be used as a prewriting strategy. In thinking about "Babylon Revisited," I was drawn to past and remember as important words. I then remembered the line from Gatsby: "So we beat on, boats against the current, borne back ceaselessly into the past." With these musings, I began looking for all the references in the story contrasting past and present, which led me toward a thesis. Peter Elbow explains in Writing Without Teachers (Oxford, 1973) that sometimes writers are drawn unconsciously toward important clusters of ideas—which he calls "centers of gravity." Elbow explains:

> If you are having difficulty getting a center of gravity to emerge, the cure is to force yourself to make lots of summings up—even if they don't fit your material or seem to be right. In effect these early summings up are centers of gravity but because they are so bad they don't feel like centers of gravity. Getting order to appear in chaos takes practice. First you do it badly, gradually you do it better. (pp. 35-36)

Probe 5: Finding Connections

The general instruction might be: find connections between your life and those of the characters you have read about in the story. One student, reading "Babylon Revisited," wrote: "I had an uncle whose drinking problem was a lot like Charlie's. His problem eventually led to the break-up of his marriage and the loss of his children. Things got so bad he went to a rehabilitation center, but when he came home no one would believe he was different. Everybody in the family was very suspicious." Another student wrote: "The story of Charlie Wales reminded me of my senior year in high school. I had gotten in with the wrong crowd and we did drugs all the time and just 'hung out' most of the time. This, of course, led to problems with my parents and the school people. When I finally got tired of how my life was going, and I really wanted to take control, nobody would believe that I had changed. Reputation was my middle name." As writings, these approaches are not particularly the kind of thing that teachers of literary analysis would want to appear in the final papers. Too personal! Irrelevant!—those would be the judgments. However, I have found with my students that such probes can lead to a better theses, better understanding of the characters' motivation, and eventually to a progression from the personal ideas to a less personal analysis.

Probe 6: Tracking the Storyteller

Since the publication of Wayne Booth's Rhetoric of Fiction (Chicago, 1961) teachers and their students have been increasingly aware of the differences between showing and telling in fiction and how the choice of narrative voice contributes to the evaluation of a fictional work. This probe, writing about the manner of storytelling, leads the student away from the personal toward the analysis of techniques without properly paving the way through preliminary writings. Yet, we would agree, knowledge of how a story is told is an important learning about how fiction works.

In "Babylon Revisited," this aspect of fiction is a particularly interesting approach since the narrator serves to generate a great deal of sympathy for Wales, and the narrator's vantage point seems to be looking directly over Wales' shoulder throughout the story. Other characters in the story, particularly Marion the sister-in-law, and Dunc and Lorraine, the old friends, seem distant from the narrative point of view. The conflict between these vantage points, inside and outside of Charlie Wales' head, allows us to view favorably his desire to triumph over his past alcoholism and to act responsibly. When students have shown some success at probes 1 to 5, then it is time to move toward the more technical aspects of storytelling.

Surely, I don't want to leave the impression that "Eureka—I have found it"—the solution to the problem of dull, lifeless student writing about literary themes. However, I do want to suggest that my students' writing has been livelier and more

perceptive because, to some extent, their writing has been guided from the inside out. We have explored the ways of going from reading to writing, ways of going from zero to something, ways of writing before we write. The students I have taught this semester in "Short Story and Composition" have given me encouragement, because in conferences they have told me that **they were hemmed in by always being asked to "have a thesis" before they can write.** The probes suggested here allow them to break out of the formula of paper writing, and I am confident that other teachers will present new exercises of this sort—perhaps in the Monday Morning section of this journal.

In the use of these probes, I have become convinced that it is possible to guide students from zero drafts and journals to finished products, from introspection to assertion, from subjective response to "objective" analysis. If students are expected to write well about the literature they are being asked to read, they must practice and be encouraged to explore their own ideas, to relate the story to their own experiences, and to find connections between their lives and the text.

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WHOSE PURPOSE IS IT ANYWAY?

Nancy B. Lester

One of the most essential components in the writing process is purpose. In the last several weeks while talking to teachers about making up assignments, I have been wrestling with the notion of how the concept of purpose relates to motivation within the context of assignment-writing. While exploring the meanderings in my own thinking on this in this paper, I will define some of the terms as I go along and give examples of the salient features of my discussion.

Let me start with PURPOSE. We have often heard, and I have often connected the two when emphasizing those elements which are necessary for improving the writing abilities of our students, that students must have a REAL AUDIENCE to whom they write (other than solely the teacher, who often serves as evaluator as well) and a REAL PURPOSE for writing. There seems to be general agreement on the definition of AUDIENCE and its relationship to improved writing: when a student writer has a genuine audience in mind—fellow students, parents, a principal, a company president, etc.—the parameters that audience sets on the students' writing—the audience's knowledge of the subject, its point of view toward the subject, the educational level of the audience, the age of the audience, and so on—help students shape their writing to the particular audience selected. For example, if an assignment to write a story to younger students has been given, and a student writer chooses an audience of first graders to whom he wishes to write this story, then that writer will have specific restrictions put upon the writing. In terms of language used, the writer will have to keep in mind that the vocabulary of first graders is not as large as, say, high school seniors. In terms of the content of the story, the writer will have to determine, as nearly as possible, the interests of a first grader. The notion of audience, then, seems explicit enough, and its relationship to both the assignment and to its role in improving writing seem clear: the assignment of story-writing calls for a specific audience (why write a story if it isn't going to be read by someone), and by placing specific boundaries on the writing, a specific audience helps students control their texts.

I had said I would start with PURPOSE, but what I have actually begun with is audience. I guess that I ended up that way because in some sense I believe audience helps to modify purpose. In any case, the two are so closely linked in my own mind that I find it difficult to write about one without writing about the other. So what is a REAL PURPOSE? Unlike a real audience, which can be identified and described and chosen, a REAL PURPOSE is more amorphous.

What I mean by this can best be clarified through an example. There is a palpable difference between writing in the "real" world and writing in the "school" world. In this piece of writing I am doing now—which I call writing in the "real" world—I am genuinely trying to clarify (to discover, to flesh out, etc.) my ideas and my meanings—a genuine purpose—and communicate them to fellow teachers—a genuine audience. On the other hand, when writing in the "school" world the purpose is at least, in part, even

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if students get to "choose" their topics and have a "real audience" to write to, constrained by the nature of the school game—grades, deadlines, subject classes (which artificially divide learning into hourly slots), etc. Granted, some of these kinds of things, in different form, are also true about "real" world writing. There are bosses who need memos by "5:00 o'clock this afternoon," professors have to write articles in order to get tenure, some letters must take a certain form, etc. The big difference is that despite these constraints, a "genuine purpose" for each of them underlies and diminishes the impact of the constraints. But the nature of "school" writing makes these "genuine purposes" much harder to come by. Partly this is a result of what I have come to see as two purposes in "school" writing: one that is the teacher's and one that is the students'.

Let me use another example to illustrate this duality. When working with teachers in an in-service program called Outreach (sponsored jointly by the University of Arizona and the Andrew W. Mellon Foundation), one of the workshops my colleagues and I have developed is an assignment-writing workshop. The specific task we ask the teachers to complete is as follows:

a. Define a learning objective in your discipline or subject area which is appropriate for your students.

b. Frame a writing task, or assignment, or set of assignments which would help lead to achieving the specified objective. (What is its purpose—from the students' point of view? Who is the audience?)

(The third question concerns criteria for evaluation which I will not discuss in this paper.)*

Let us suppose for purposes of this discussion that an English teacher has submitted the following responses to questions (a) and (b):

(a) Objective: To learn how to write a comparison/contrast essay.

(b) Assignment: Write a comparison/contrast essay using the following theme:

"The more things change, the more they stay the same."
Audience: Fellow students (assignment will be shared)**
Purpose from the Students' Point of View: to practice the comparison/contrast essay.

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*I wish to thank my colleagues: John Mayher, for writing this task; and Elaine Caret for helping conduct the workshops. Both have contributed by sharing their ideas with me on this, and much of my thinking has been clarified by our talking together.

**I question the "realness" of this audience, too. Not that fellow students are not "real" audiences, but I question the artificiality of setting up any audience which would care enough about the content of this type of assignment to want to respond to it in any genuine way. This, it seems to me, is another essential connection between audience and purpose which, although it is not within the purview of this paper, must be taken into account when developing assignments.

First, let's look at this assignment in terms of what I earlier called my two-purpose hypothesis. (Whether we think the assignment is valuable is not germane to this discussion, although I will refer later to the possibility that purpose may be one way of evaluating whether an assignment is "good" or not.) I would define the teacher's purpose as what we have called the learning objective in this writing task. For this assignment, the teacher's purpose was to have the students "learn how to write a comparison/contrast essay." Part of the answer asked for in (b) of the task was to give a purpose for the assignment from the students' point of view. In this example, the teacher said the students' purpose was "to practice the comparison/contrast essay."

Although I have many objections to the value of this purpose, I will limit my discussion only to how it relates to the phrase, "a genuine purpose from the students' point of view." The basic problem for me here grows out of the fact that the purpose for the students (as the teacher sees it) is almost exactly the same as the teacher's learning objective (the teacher's purpose). In an idealistic world this situation might exist. However, when I think of what is meant by the phrase, "a genuine purpose from the students' point of view," somehow that does not include the overall learning objective set by the teacher. I have no problem conceiving of an idealistic world. There may be some time in the future for some assignments in some subjects completed by some students when their purpose will match the ultimate learning objective of the teacher. And I think that this is an ideal for which we ought to strive. What seems to be emerging for me at this point is the possibility that there exists, and is a difference between, a long-term purpose (which is the teacher's learning objective) and a short-term purpose (which is the "genuine purpose from the students' point of view"). I would not give up on the long-term purpose. But I would also not suppose that it was a genuine purpose for students. (I find it hard to believe that any student would be motivated to complete, let alone attempt, this particular assignment because the student felt a personal need to write a comparison/contrast essay on this theme.) However, I can imagine three, but ultimately unsatisfying, reasons why students might adopt the long-term purpose—the teacher's learning objective—especially if there is no genuine purpose for them to be motivated to complete the assignment themselves.

There are students out there who do assignments because they wish to please their teachers, and that might well translate into the teacher's purpose and the students' purpose being the same. I often hear teachers say that the only reason a student will do anything in their classes is for "the grade." (Not unreasonable from one point of view, since grades and test scores have become so important in recent years in terms of college entrance.) Some teachers and some students alike see school work as important for the students' future. There is no question that knowledge is built upon previous knowledge and that some things we do in school will relate directly to future schooling or to a job in the real world. And I have no argument with that as a long-term purpose. (I am much more negative about the approval/grade reasons because I personally would be very unhappy if students completed my assignments solely to please me or to get a grade.) To convince most of our students, however, that writing a comparison/contrast essay is a building block toward Freshman Composition is another matter. They just won't buy it, and I can't blame them. They have a hard enough time conceiving what next week will be like; no way are we going to get them to envision their needs for next year. These three reasons remain unsatisfactory for me because, even though they might motivate some students to complete some assignments, I don't think they will ever motivate students to care about either the assignment or the learning that an assignment strives to foster.

If a teacher's purpose, or a grade, or a future need will not satisfy me as enough motivation for a student to do an assignment, then what will, you are asking? I think the answer I have been struggling to elucidate these last several weeks is the short-term purpose, "a genuine purpose from the students' point of view." Let me provide you with another example: a second answer to the task we ask teachers to complete in the Outreach assignment-writing workshop:

(a) Objective: To understand prediction in the reading process.

(b) Assignment: Provide the students with the first paragraph or two of a short story. Ask them to read it. Ask them either to write what they think will happen in the rest of the story, or to write the rest of the story. Share the stories with one another. Discussion to follow would center around the following questions: How did your "prediction" match the outcome of the real story? What role does the language of the text play in being able to predict accurately or not? Why were some of your fellow students able to predict better than others? Which story (yours or the author's) is better and why?

Audience: students will read their stories to each other.
Purpose from the Students' Point of View: to match wits with the author of the real story.

The teacher's objective, or purpose, in having students complete this assignment was "to understand prediction in the reading process." The teacher framed the students' purpose as "to match wits with the author of the real story." The first positive thing for me here is that there is certainly a difference between the teacher's objective and what the teacher has determined the purpose is for the students. Now let us look more closely at the students' purpose.

I realize, first of all, that I haven't fully defined "purpose," as in the phrase, "a genuine purpose from the students' point of view," although I have re-labelled it the short-term purpose. A more comprehensive definition would be that when I say purpose I mean the reason why a student, from his/her own personal view point, would want to, or feel the need for, or find it a valuable experience to complete a given assignment. **Further, a genuine purpose involves commitment:** both to the task at hand (the assignment) and, even more importantly, to the content of the task (whether it be the subject of a comparison/contrast essay or the result of matching wits with the author). This last definition seems to me to be the cause of the most significant and most meaningful difference between the long-term and short-term purpose. Granting the validity of the long-term purpose might seem to weaken my case for the necessity of the short-term purpose. But if it's getting to the long-term purpose that really matters in teaching, then searching for the kind of students short-term purpose that involves the type of commitment I've just described could make that long-term purpose a great deal more viable.

The rationale underlying this definition has to do with the earlier discussion of audience and purpose in relation to improving writing. If students are going to write at all, then we must provide a genuine audience for them to write to, and they must have a real and genuine reason for doing the writing. If writing becomes the end in itself—if the objective or goal of an assignment is the writing—then we will only get WRITERS to do those assignments. We certainly know that all our students don't want to be writers; very few, indeed, do. Even if writing is not the objective, but other things are, as in the second assignment provided here, we have seen that in order to get students

to do the assignment (for other reasons besides grades, approval, or a future need) something else has to convince them it's meaningful. I am concluding that this "something" is the purpose they have in doing the assignment. If that purpose is real for them, then there is reason to believe they will be motivated to complete the assignment. Let's go back to the second example to illustrate.

The students' purpose as expressed by the teacher was to "match wits with the author of the real story." This purpose has evolved out of the assignment, which was to have students create their own ending to the story or, at least, to summarize the subsequent events of the story. The assignment challenges the students to a sort of a duel with the author, where the student gets the chance to participate in the author's writing game. I don't think there is any way to fail here. Whether students match the author's story or create their own, they are still operating as if they (the author and the student) are two equal players in the game. I've often heard students say they could write a better story than this or that author they've read, and this assignment gives them that chance.

This is not to minimize the teacher's learning objective. Prediction is a real part of the reading process and should be taught in school. But if it's learned without having to be an explicit objective—through the students' purpose—I don't see it being learned less well. And this may be the key I've been searching for.

Scardamalia, Bereiter, and Fillion have recently published a book on consequential writing tasks.(1) **The basic and underlying premise of the consequential task is that writing becomes a means to an end rather than an end in itself.** Thus, if you're writing directions for assembling a bike, for example, the writing is consequential to the person trying to assemble the bike using your directions. Of course, if the person can't assemble the bike it might be a result of some break-down in the writing. But until and unless those directions are actually used (the directions would be the students' purpose), the writing (the teacher's objective) can have no meaning except in a "dummy-run" situation (to quote John Dixon). "Dummy-runs", it seems to me, are all those assignments which never have meaning, and which never have a student purpose, but exist only in the "teacher objective" category. If you ask students to write directions, and your objective is writing directions, but no one ever follows those directions—that is a "dummy-run." If, on the other hand, your objective is to have students learn how to write directions (a longer-term goal might be to have students learn organization and sequencing in writing), and the student's purpose is to have someone read and follow those directions in a real situation, where what is being described is what is being made, and then have students evaluate from the results how well their directions were written, you have a genuine purpose and a motivating assignment. The writing (and learning of organization and sequencing) become important to students because the directions have either succeeded or failed, not because it was the teacher's learning objective. I don't see anything wrong with this back-door approach. And in the real world there are real situations and real contexts for doing the things we do. Why can't that be true in school?

To return to matching wits with the author, I cannot argue that this will turn every one of our students on. I do know that it will motivate more students than the students' purpose in the first assignment. And, I think, the motivation is more valuable here than a grade, or approval, or the like. At least this students' purpose is moving in the right direction. I don't know if we can ever get the perfect student purpose—the one every student will find personally valuable, or personally legitimate, or self-motivating, or even exciting and interesting. I've seen other good student purposes: letters to the editor, stories to audiences who read them, directions-writing, recipe-

writing, supply lists, articles or poems for school newspapers and magazines, script-writing. In all these there is one common ingredient: improved writing, which is the teacher's learning objective, is always implicit and subordinate to the explicit student purpose, which varies in these examples, but ranges from getting an opinion or response published (letter to the editor), publishing a story or having a story read by others (story-writing, articles or poems for school newspapers and magazines), assembling a bike (directions-writing), baking a cake (recipe-writing), building something (supply list), putting on a play (script-writing). The goals here are twofold: first, find a purpose for the assignment that will be the students', and which will not be the same as the teacher's learning objective. Secondly, as much as possible, try to make that assignment a consequential writing task assignment, or at least, an assignment where the students' purpose is real and genuine for them.

Very early on in this paper I said I would discuss how including a genuine student purpose in an assignment might be a way of evaluating the "goodness" or "badness" of that assignment. I think this paper has run on too long for that. But I can leave you with a two-part question I ask teachers when they read their assignments to me. I think this question is the basis for judging an assignment's worthiness, and would recommend that we ask it of ourselves each time we formulate a new writing assignment. The question is: What's in it for the students, and why would our students want to do it?

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[1]Marlene Scardamalia, Carl Bereiter, and Bryant Fillion, Writing for Results: a Sourcebook of Consequential Composing Activities (La Salle, Illinois: Open Court Publishing Co.), 1981.

NCTE'S ACHIEVEMENT AWARDS IN WRITING COMPETITION NOW UNDERWAY

The 1982 Achievement Awards in Writing competition, sponsored by the National Council of Teachers of English for high school students throughout the U.S., is now underway. Through this nationally known competition, now in its 25th year, NCTE cites approximately 800 high school seniors for excellence in writing and recommends them to colleges and universities for admission and for financial aid, if needed. NCTE also honors teachers and schools that have participated in the training of these young men and women.

By February 23, high school juniors are nominated by their English Departments. To be nominated constitutes an honor in itself, since only from one to eight students in a given school, depending on its size, can be named to compete.

Each nominee submits an impromptu theme and a sample of his or her best writing to be judged by state judging teams, composed of high school and college teachers of English. Results of the judging are announced in October of each year, and the names and schools of the 800 students selected for recognition are published in a booklet which is distributed to college admissions officers and English department heads, state governors and education officers, members of Congress, NCTE affiliate organizations, and the participating high schools. The students are their high school English departments receive certificates of commendation.

WRITING FOR PERSONAL DISCOVERY: A UNIT

Barbara Lounsberry

A valuable start-of-semester unit, or one to give the teacher a breather and the students a change of pace, is a one week unit of "Writing for Personal Discovery." Following pragmatic, get-ahead units in business writing, or in preparation for more thoughtful theme writing, composition teachers can stress to students the importance of writing, not for others, but simply to discover and define themselves.

All the unit requires is the following assignment sheet and a ditto master for each student:

Writing for Personal Discovery

Socrates: KNOW THYSELF

Assignment: Either type or write by hand on the master I have given you, several paragraphs in which you look at yourself and explore an area of personal importance or concern.

Some ideas:

1. The most significant occurrence in my life—so far.
2. An important person in my life and why he/she is/was important.
3. A crucial turning point in my life.
4. An important discovery I've made.
5. One of the key things which make me what I am.
6. A dream (past, present, future).
7. A yearning I've had (or have).
8. A hope I've had (or have).
9. A concern or worry on my mind.
10. The most enjoyable moment in my life.
11. The saddest moment in my life.
12. How I've changed.

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Presentation:

1. Any time between Monday and Friday.

2. This is your time. Do with it as you wish. If you'd like to add music, visual aids or effects, or anything else to enhance your presentation, don't hesitate. Be creative! (I can provide any AV equipment.) If you wish to ask for feedback, or some other kind of response from us to your paragraphs, we will give it to you.

3. I would like everyone to have (to keep) a copy of each program. Thus the master. You may choose to hand out copies of your writing before you present it, or wait until you finish. I will have the copies run off for you.

Grading: There will be no grades for this assignment. This is meant to be your own chance for personal probing and self-definition through writing. I will naturally, however, remember exceptional programs and will take note of paragraphs and presentations which seem slapdash or hurried—as if this assignment were not taken seriously.

The ditto masters ensure that each student's writing is literally shared with the class, and having the copy in hand facilitates feedback. The teacher or class members can ask, "What do you mean when you say, 'If you use money as a measure of success, then I will either make it or it will break me'?" Or they can say, "I particularly like your third sentence." Furthermore, students will work harder on discourse that is to be shared on paper as well as orally. The grading caution is one of those pedagogical "double-whammies" which take the pressure off—how can one personal discovery be compared to another?—but not totally off.

After going over the assignment with the class, teachers should then read and distribute an illustration of their own "Writing for Personal Discovery" as a model for the kind of writing they hope the assignment will produce. Mine turned out to be "a concern or worry on my mind" and the "important discovery I made" about it.

The presentations themselves take anywhere from three to ten minutes, depending on the amount of feedback each evokes from the class. Occasionally the teacher may have to cut off discussion to keep the programs moving. If, following each presentation, the teacher asks if anyone's presentation is related to the one just heard, the programs will move forward in a natural, thematic manner. This makes it easy for students to volunteer to go next.

The personal writing produced by this assignment tends to be as various as the individuals involved, but all is usually characterized by openness, honesty, and sincerity. Some students simply try to define themselves. Others discover the naivete of their "youth." One of the most common themes running through presentations by college students is anxiety regarding adjustment to college life. As the programs continue throughout the week, some will be of even more personal nature. Some touch on marriage, on birth, on death. Others turn out to be fine illustrations of good writing techniques, and the teacher can use them to point out a felicitous phrase, vivid development, or a satisfying full-circle conclusion.

The "feedback" period following each reading is critical to the success of the unit. Here are four tips for teachers experimenting with this, or similar, units on writing for personal discovery and definition. First of all, the teacher's attitude must be one of acceptance of each student's piece of writing. This is not the time for pointing out sentence fragments or errors in agreement; that was done in other units before, on business writing for example, and will be done in the remaining weeks of the semester. At the end of the "Writing for Personal Discovery" week, however, the teacher can ask the students, "What are the differences between the writing you did to get hired, and the writing you did just for yourselves?" This is a vivid lesson in audience for the class as they realize that they hold themselves to different standards for different situations.

Along with accepting each presentation, the teacher should respond to each with seriousness and sensitivity. The class will take its cue from the teacher. Thirdly, the teacher should be prepared for a bit of awkwardness and even silence at first in the students' responses to the readings. As in any group situation, the class will be takan aback a bit at first at such personal revelations. What can be said, for example, about the loss of a father? Teachers can at the beginning cue the students by their own responses. They can respond by reinforcing the student's words: "Adjusting to college is difficult." They can ask questions of either the student writer or the class: "Have you come up with any solutions?" The teacher can respond with praise: "I like this very much."

Finally, teachers must trust the students to follow their lead and treat each other with honesty, sensitivity, and compassion. Teachers are often afraid of silence and jump in too soon. The teacher should try to let the presenter ask for the kind of feedback he or she wishes, and wait while the class tries to give it. Only when either the presenter or the class is at a loss should the teacher enter with reinforcement, questions, praise, or all three.

As with any group experience, the benefits of this intensive one week plunge into writing and sharing personal discoveries are difficult to tangibly gauge. "A teacher affects eternity," wrote Henry Adams. "He can never tell where his influence stops." In respect to writing, however, the unit seems to achieve these five goals:

1. It vividly demonstrates the value of writing simply for self-discovery and definition.

2. It offers clear-cut lessons in audience, and in varying writing standards for different writing projects.

3. It conveys to the students the teacher's sincere interest in and concern for what they "have to say."

4. It develops early in the semester a classroom atmosphere of trust, candor, and concern. As a result of this week, these college students frequently know more about each other than they do about the people in any of their other classes. This brings a cohesiveness and vitality which carries over throughout the semester.

5. It sets the stage for the students to write themes during the remainder of the semester which continue to search for definition and personal meaning. It moves them from the general to the concrete particular. The result is better, more interesting and valuable, themes.

"Writing for Personal Discovery" is both an easy unit--the students do most of the work--and a difficult one, for the teacher's acceptance, sensitivity, and response are vital to the success of the experience. Successful variations of the unit include repeating it throughout a semester or schoolyear, and using the topic suggestions as subjects for ten or fifteen minutes of "free writing" at the beginning of each class session.

There will, of course, always be skeptics. One male's paper went like this:

> I must say this idea of writing down on paper things that I thought were really nobody's business, was something that I definitely thought was not for me. . . . But now I've learned the hard way that by not expressing these things, you not only hurt youself but many of those around you who are what you would classify as "innocent bystanders."

Or as my art student who wrote on "process" stated: "Process is used in all I do. College, for example, is an important process that I'm in the midst of. Writing has become a permanent part of my life because I have discovered that the process involved is one of tremendous value."

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TEACHING ORAL LANGUAGE SKILLS AS A PRECURSOR TO TEACHING COMPOSITION

Katherine Jones Loheyde

Language learning is sequential—reception precedes expression. Thus, listening and comprehension of what's heard precedes talking in young children. Likewise, students—old or young—do not learn to write until they have learned to read. Expression—talking and writing—follows reception—listening and reading.(1) To place these four language skills on a continuum, then, we have:

listening talking reading writing

In normal development, the relationship between listening, speaking, reading and writing can thus be considered hierarchichal.

Myklebust, in his writing on disorders in the development of written language holds that reading depends on auditory or spoken language and writing depends on the integration of both the auditory and that which is read. He believes that if a deviation in facility with the written word occurs, it may be the result of a disturbance in either of the other two, auditory and reading, which normally precede its acquisition or by a combination involving components of each.(2) Myklebust ignores, for the most part, the importance of the command of oral language skills as a precursor of writing competence. It is this important language skill—speaking—that is here addressed in its relation to writing.

What we as enthusiastic composition teachers often forget is that the writer cannot write better than the sum of his or her acquired language skills. Hence, we often address the problems of composing (organization, the structure of a paragraph, and the like) to an audience whose language level deems such matters inappropriate. A student's written language cannot surpass his or her ability to use oral language.

This is not to suggest that mastery of oration is prerequisite to beginning to write; what is suggested is that with poor or beginning writers, level of initial instruction in composition must take into account the verbal proficiency of the student. Ability to organize thought logically on paper can only follow the ability to communicate orally. Thus, the first charge for teachers of composition is assessment, formal or informal, of the students' command of oral language. The second charge is the use of classroom discussion as an aid to better writing.

Many of the specific skills necessary in writing are also essential in discussion. Succinct statement of a problem or an idea, use of evidence to support that statement, clarity of an argument, and choice of words are only a few such skills. Without turning one's composition class into a speech class, the writing instructor can become aware of the amount of time spent in dialogue or discussion and can apply these language skills normally used in prose to that discussion. The same question which would be raised about a written sentence can be raised about the spoken sentence, for example, "How would you support that assertion?" "Does your statement as expressed get at the heart of what you're really trying to say?" "I'm confused—can you restate your past statement—perhaps a bit more clearly?"

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The point of the emphasis on speech is solely to use oral language as a transition to written language. That students' ability to communicate orally improves through such emphasis is only an added highlight. It is through this understanding of the relationship of all language skills that students become better writers and we as teachers become better teachers of writing.(3)

Notes

[1]Myklebust, Helmer. Development and Disorders of Written Language, Vol. 1. New York: Grune and Stratton, 1965.

[2]Ibid.

[3]Loheyde, K. and M. Cherkes. "The Cognitive Correlates of Analytic Prose," presented at the American Educational Research Association, Boston, Massachusetts, April 1980.

The Fund for the Improvement of Postsecondary Education has awarded a two-year grant to the CUNY Task Force on Writing, a CUNY-wide faculty committee, to create a National Testing Network in Writing (NTNW). NTNW will bring together test developers, administrators, and teachers in the ongoing preparation and evaluation of tests for postsecondary writers. The three project directors--Harvey Wiener, Karen Greenberg, and Richard Donovan--are currently collecting descriptions of writing assessment models and of research and development efforts, and they are planning a national conference to be held in New York City. The tentative dates are March 3-5, 1983.

Please send requests for information and descriptions of the writing tests at your institution to NTNW, Office of Academic Affairs, 535 East 80th Street, New York, N. Y. 10021.

R W S L

Don Woods

For students, meaningful writing experiences are necessary. They must learn not only how to write, but also a procedure that can work for them, a procedure that is relatively easy to comprehend and one that they can master quickly and easily for their own uses, and for the class requirement of writing.

The precedure the students must utilize must provide a comprehensive, yet simple, structure and content. They should learn something that they can apply successfully. Students need (1) a set of rules that provides a definite method and system of writing and speaking, (2) observation of others practicing these rules, in order for them to emulate their excellences, and (3) much practice through exercises which relate to the real world as well as to the school world.

With the preceding demands in mind, and from reading about and trying many different approaches to the teaching of writing, I came to realize that many of my students, though writing, were writing without learning a method that they could make their own, notwithstanding all the endless procedures in all the textbooks, the professional journals, and myself. My students were trying to do what they were supposed to do without their being able to SEE the purpose of the whole exercise, despite exposure to all the rules, procedures, and "how to's" found everywhere. They just couldn't SEE the point. It seemed as though, no matter when students wrote, they retained little or nothing of what they had been trhough. The transfer of learning that I was seeking appeared not to be happening.

I wondered what kind of writing experience I could provide which would enable to student both to do things the "school way" and then, later, to do things his own way. Well, it seemed to me, students must learn to read—but they didn't want to read, nor could they, as a result, read very well. It was in their reading that I thought the problem with their writing came.

Students, I studdenly discovered to my surprise, interpreted what they read! This was exactly what they were supposedly expected to be doing; however, they were doing it their way and not doing it the "proper" way. I tried to discover their method. They would read a passage, and then, when asked questions about the passage, answer in a puzzling way, suggesting to me that they either hadn't read the passage at all or hadn't read it very well. I observed this even with extremely simple passages. Many of their responses to reading mystified me. And I found that my responses equally mystified them.

My first response was to label them knuckleheads and proceed, knowing that they would learn some or nothing at all. Tough luck for them! I wondered how they could have made it in school as far as they had in the condition "they" were in! Then I realized something: they could "understand" litle of the literature they were supposed to "understand"; things that were "obvious" to me were not so "obvious" to the students, and conversely, things which were "obvious" to them were not "obvious" to me. "What gives?" I asked myself.

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I finally saw that we were all "translating" the words we read into a form we could each understand. We were "translating!" We were "translating" English into English! How could we be doing that? I couldn't answer that question, but it certainly was happening! I was sure of that. Paradox city! I wondered how a person, knowing English, could read a passage in English and then convince everyone that he had hardly read the passage at all! I tried to find an answer, but none came. Not then.

During the summer of 1980, I attended the Southern Arizona Writing Project at the University of Arizona. There I saw, for the first time, teachers with real concerns about real students, ones like mine. We wrote a lot, talked a lot, wrote a lot, and read a lot.

One of the books of required reading for the course was Rhetoric and Composition: A Sourcebook for Teachers, by Richard L. Graves. It contained interesting and varied essays on writing, one of which expressed a point of view that seemed attractice to me. It was "The Theory and Practice of Imitation in Classical Rhetoric," by Edward P.J. Corbett. In his essay, Corbett discusses some classical approaches to writing and the possibility of these approaches being used, in various forms, in the contemporary classroom, a thoroughly fascinating possibility.

Corbett's treatment of the practice of translation piqued my interest, this pertaining to my "paradox." Something in his discussion of translation seemed to be vaguely familiar. But his discussion of paraphrasing was right on target. This handling of translation and paraphrasing fit well into my "English into English" problem.

I came to see that what had been happening with my students was the translation process really at work, that passages were being translated into the student's own mental worlds and then paraphrased verbally out to an audience, usually a very critical audience, of the teacher, their paraphrases bearing little resemblance to concepts apparent in the passage. This surely sounded like a good description of my problem, though described in less paradoxical terms than mine had been. Coming to this understanding, I saw other problems resolving themselves.

I discovered that students read, translated (from the English of the passage), re-translated (into their own English) for an audience of one, me, and then made an utterance that was an imperfect paraphrase of the concept in the passage, thus effectively, and quite innocently, shunting real understanding. The re-translation of the meaning of the passage into their own extremely inadequate vocabulary got in the way of their understanding the passage and conveying that understanding in a meaningful way to an audience.

Now, how was I to construct situations whereby the students, reading and writing in such a way, could convey understanding to their audience; and how could they then learn to speak and listen more effectively?

If the students are turning around what they read in a natural but ineffective, way, why not let hem do it? Why not say "go ahead, translate, and then paraphrase?"

So we paraphrased. We came to see that one can paraphrase for an audience of one—oneself, or that one can paraphrase for an audience other than oneself, the two versions possibly agreeing, possibly not. That which makes sense to oneself may not make sense to others, and conversely.

We then began to paraphrase short passages, paraphrasing single sentences into other forms. We found that we could utilize an instinct to further our own knowledge and ability.

Through various trials and errors, I developed the following procedure which I present here in its basic form. I want to give just the form so that others may see possibilities and adaptations of it. It must be adapted to a particular level of student. Less able students, of course, need more guidance, and time.

If this plan resembles precis writing, so much the better. At least the form won't be so foreign. Because the approach ultimately comes from classical practice, I feel in good company.

Basic procedure: read, write, speak, and listen.

The student writes a one-page summary of a passage. Then, he reads it to an audience who is actively listening.

Expanded procedure:

1. Selecting a book

   Student selects a book from the 300 section (or any section) of the library, one he likes, with or without pictures, but with some text.

2. Book talk

   Teacher examines each book publicly, in front of the class, praising the selection, expressing anticipation of hearing about it, determining the appropriateness of the book to the student (some students choose a tough book to try to please the teacher), sending back to the library any student who has an inappropriate book to exchange it for another (wait until all class books have been examined so the students know the kind of book they are to get).

3. Reading for a purpose

   Student picks out a chapter or section in his book, selecting the most important parts of the passage. The student should not try to read the whole book, just a section or chapter.

4. Narrowing information, translating into reader's own style

   Student reads the passage, locating the most important points.

5. Writing to an appropriate length

   Composition length is one page, summarizing the entire passage in student's own words.

6. Reproducing the whole section

   Student rewrites the WHOLE PASSAGE from his book, in his own words, on one page, no copying accepted.

7. Public speaking—one's private production made public

Student reads to a whole class or to a smaller group. His peers listen. Student utilizes good public speaking techniques.

8. Opportunity for self-criticism

Student sees some of his writing mistakes and, as he reads to his audience, he corrects himself. The audience hears only a smooth flow of words.

9. Audience participation

a. Listening—the audience listens actively, by taking notes on what is said and done.
b. Feedback—audience provides feedback by taking notes on what the speaker says, his speaking manner, and then merely repeating to the class and the teacher what the speaker has said. Students may also comment on the speaker's composure, etc., when the teacher so directs. Teacher calls on various students in turn to reveal their new knowledge.

10. Objective standard

Teacher follows the summary while it is being read by skimming through that section in the student's book, making sure important points are mentioned and making sure the student has not copied from the text.

11. Repetition, reinforcement

When all students have been given an opportunity to read to the class, the whole procedure should be repeated right away, using a different section in the books or a different book. The procedure should be repeated often throughout the term.

12. Application to most in-class and out-of-class materials

This procedure can be applied to almost any material, even class anthologies and fiction, but it works best with non-fiction. The readings take some time, so allow a few days for the whole class to read their papers.

13. Book talk

Teacher has an opportunity to discuss interesting books, tie in hobbies of the students, discover classroom experts on a particular topic, reinforce original book talk, and provide closure.

14. Use

This structure is appropriate for most academic or non-academic purposes.

This is my basic approach to the writing of summaries. I use it with other kinds of writing experiences during the term. It is one approach that works for some of us, and I merely present it for your perusal, and possible use. By utilizing a written approach, that is grounded in classical practice, we pay homage to those who marked out the trail and pioneered the terrain for us, and we preserve a grand tradition.

BEST TECHNIQUES FOR TEACHING WRITING NEGLECTED IN HIGH SCHOOLS

Teachers of all high school subjects could be using writing far more effectively to help their students learn. And if more teachers, in history and science as well as English, used current knowledge of how writing can serve learning, their students would become better writers. These are the findings of a new research study, Writing in the Secondary School: English and the Content Areas, published by the National Council of Teachers of English.

To get to the heart of today's writing problems, researcher Arthur Applebee of Stanford University went inside high school classrooms to find out how writing is actually being taught. In research supported by the National Institute of Education, he analyzed writing activities throughout the curricula of two Midwestern high schools during one school year. He also polled a national sample of teachers about their aims and practices in assigning writing. His study included taped interviews with teachers and students.

From both investigations, Applebee found that too many teachers use the kinds of writing assignments, teaching, and grading methods least likely to help students learn. His study shows that most teachers rely on a narrow range of tactics that require students to parrot back facts to a teacher in the role of examiner.

Perhaps his most disturbing finding is that only 3 percent of the writing required in the classrooms studied was one paragraph or more in length. For English classes, the figure was 10 percent. Thus, with few exceptions, high school writing tasks are useless for fostering sustained thought on any subject or for developing fluency in handling the language.

Applebee's findings suggest that most high school teachers, of whatever discipline, urgently need instruction in writing as a process. Teachers tend to ignore prewriting and revision, two key stages in the composing process as practiced by professional writers. The teachers studied tended to confront students "cold" with a blank sheet of paper, give a sentence or two of instructions, allow a brief time for writing, and then treat the resulting draft as final. They marked papers chiefly for mechanical errors, neglecting to point out how students could improve their performance next time.

Even so, the survey sample probably reflects some of the better practices in schools today. Applebee's questionnaire went to teachers rated "good" by their principals. Applebee's associates Fran Lehr and Anne Auten observed and assessed each pencil-and-paper task in the high school classrooms, categorizing each task by function and audience. Computer analysis of their findings showed that few high school writing assignments serve to relate new information to students' other knowledge or experience. Also, few assignments call on students to practice real-life roles as informed explainers or persuaders, writing to colleagues or unknown readers. Instead, teachers simply ask students to give back information they have supplied earlier.

If teachers are to use writing as a tool for learning, Applebee concluded that they need to be shown ways to make writing assignments less artificial. This, he says, will require both more research and more concerted effort to help teachers learn effective methods.

WRITING IN THE SECONDARY SCHOOL: ENGLISH AND THE CONTENT AREAS by Arthur Applebee. 130 pages, paper. Price: $7.00; NCTE members $6.00. ISBN: 0-8141-58846. LC: 81-18799. Available from NCTE, 1111 Kenyon Rd., Urbana, IL 61801. NCTE Stock #: 58846.

THE TAPE RECORDER: A BRIDGE FROM THOUGHTS TO WRITING

Matthew Diomede

When I think of the value that a tape recorder can have in improving the writing of a college student, I accept the premise that oral and auditory functions can assist the silent thinking writing processes. I would also like to propose that by using a tape recorder, a writing teacher can teach important concepts of writing.

If a student can speak, that speech can be projected in some form of writing. One reason students often have mental blocks that prevent them from writing is that they do not realize that their writing pens and pencils must slow up to the rate of their speech, which must be recorded. Many schools do not teach the significance of this process. Students seem to feel that writing is always spontaneous and simultaneous. In reality, however, to write as fast as one speaks is difficult. Instead, a more intricate system is, I believe, involved.

Since teaching shorthand in a writing class is impractical, a method which teaches a writer patience could be invaluable. We can all remember the story that Hemingway revised The Old Man and the Sea one hundred times. One method of teaching patience for writing is to teach the student to wait for one's writing pen or pencil to keep pace with and to correlate with his speech—his speaking mind. This process means a slowing up. Incidentally, I am not going to get involved in the colloquial versus the formal writing dilemma. What I am principally speaking of is the process of writing.

I am proposing that a student try talking to a tape recorder as a writing assignment and then try verbalizing this through the writing process. I am not saying that all his writing should be done in this way, but like bio-feedback which filters back interesting things about a person's emotional state, I am proposing that playing back a recording of one's speech and then writing that speech can provide valuable insights into the process of writing: (1) our writing pens or pencils can be the tool that verbalizes what goes on in our speaking mind, (2) writing is a process that involves the patience to express written sentences which are part of the thought processes (our speaking silent mind), (3) one can discern from the silent speaking mind or from speech which records the latter, sensible word patterns and sentence structures, rhythms as well as punctuation clues. After all, how many of us learned how to write before we spoke?

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A FOCUSED LOOK AT VOCATIONAL WRITERS

Susan Warters and Anna Kae McIvor

Teachers of vocational high school writers must often feel as if they're trapped between a tight spot and a rock. Although agreeing with society's expectations that student writing observe the conventions of standard English, teachers know that a direct unremitting assualt on grammar and punctuation ignores the implications of recent composition research. The writing process directly affects the written product. Instruction which is limited to comments and corrections of the finished product can no longer be justified.

We know that despite their inexperience with writing, vocational high school students nevertheless have stable writing behaviors. Until these are expanded to include more functional behaviors, very little growth can be expected in a student's written product.

The prewriting and rewriting aspects of the writing process are often overlooked in the classroom: prewriting because it is such a personal, interior act and rewriting because, to a teacher, it seems so straightforward.

We have undertaken a several month case study of seven vocational writers. Our findings have helped us understand how these writers handle prewriting and rewriting. They have also caused us to examine the teacher's role in helping to develop these stages.

Students' Use of Prewriting

Prewriting is much more than the writer's thoughts during the time period between receiving an assignment and beginning to write. It is better described as a matter of awareness by writers toward their subjects. This awareness allows writers to draw upon their store of experiences to select and order material in an appropriate manner.

Our vocational students appeared to severely limit the potential effect that prewriting could have on their topic development. Because of the influence of several factors, they seemed most comfortable when writing on a teacher-assigned topic which did not require them to draw on their own experience and feelings. Prewriting, in the sense of restricting and ordering exoeriences, thus was avoided.

The students' oral composing, writing and subsequent interviews all confirmed that, in their minds, writing was just another school-related, school-initiated task. Many of their English papers, particularly those written in the participant role, were dummy-runs: they were written only to satisfy the demands of the assignment. This helps explain why students were able to begin writing very soon after an assignment was given.

Susan Warters has taught at Mt. Royal College, Calgary, Alberta; Colorado Women's College, Metro State College, and University of Colorado, all in Denver. She recently quit teaching to write a book, Children's Outings in Tourrific Colorado, which will be published in April. Anna Kae McIvor is an instructor at Alberta Vocational College, Calgary, Alberta, Canada.

Consider the following two opening paragraphs. Both clearly show a limited communicative intent.

> Growing up is hard to do for some people. Some people grow up fast and some grow slow. Some people who are already grown-up don't even act like they are what ever age they are supposed to be. Sometimes you'll get an odd person who is about seventeen years old. . . .

> Travelling is a great way to meet new faces and see new places. It is very ineresting to see all the different places in this world and to travel different ways. There are many different ways in which you could travelle. . . .

The students seemed unaware that writing could be a means of exploring their world or that their world of experience might have a place in their writing. For these students, writing was a task imposed by others, and they wrote to satisfy the demand.

In other instances students did attempt to write about a personal experience but only at a superficial level. Joe composed this nearly unintelligible piece about a high school play he performed in:

> When I played the donkey in winne the Poo, the caracter was dumb and very critizaing. His name was Eorrie. The gang saw Eeeroie floating down the river. And they ask him what he was doing down there. And he comment, very scaritedly. Because he was not very smart he did not know how to get out. Finally got him out and told them how it happen. He was push in by tiger. After all the excitement they went back to what the were doing before they saw Eorie.

The author later remarked, "See, the character reminds me of myself in a way. Kind of sarcastic and kind of—dumb, getting into trouble all the time. . . . Yeah, you can get yourself out of trouble, see. And he got himself out of trouble without losing a friend, see?" For Joe, the parallel between himself and the character established in his mind was not suggested on paper. His view of writing did not include the exploration of personal meaning, but only a superficial reporting of events. The restricted views of writing of Joe and others served to limit their experiences because they were unable to use writing as one means of reconstructing events in order to enrich their viewpoints.

Although most of the students began writing almost immediately after they were given an assignment, other students sat for immense lengths of time, pen in hand, waiting for an inspiration—or for the period to end—whichever came first. These students would often, in desperation, resort to writing on any or every idea that came to them. In one case Theresa wrote a paragraph on one topic, started to read it over, exclaimed almost immediately, "This is dumb!" and then started all over again with a completely different topic.

Too often, for students in this situation it is all too short a step from "This is dumb" (in respect to their view of their writing) to "I am dumb" (in respect to their concepts of themselves as writers or language users). These students apparently have no means of assessing how a topic will develop in writing except by writing about it—they have no facility in using invention tactics. It seemed to us that their very real procedural difficulties were as much a result of their limited view of writing as of their structural or mechanical writing problems.

The students' construct of writing was limited to "telling" what they knew rather than attempting any personal or intellectual exploration of ideas. Even when the topic called for speculation the students held back, as seen in this example from Carol's Human Relations class, where she attempted to stubtitute jargon for thought.

> To find out who am I I could start by telling you if all my needs are being met. My definition of who am I is a person who's needs are being met. To me if a persons needs are being met physically and mentally I think they know who they are. To me if a persons needs aren't being met physically and mentally I feel they don't really know who they are.

Interviews indicated that many of the students' self-concepts as writers had been threatened by previous experiences. Carol, who learned English as a second language, recalls: "I can remember when I started hating English and spelling assignments. When I got up in front of the classroom and I read wrong, couldn't pronounce the words, and the class started laughing at me. So I didn't try anymore."

Our students' comments confirmed the results of numerous other studies which indicate that perceptions of school expectations influence students' language use. Students who have used writing to develop personal concepts, only to have been marked down for surface features of the writing, or to have been told that personal ideas were inappropriate, or that the pronoun "I" was to be avoided—these students have built a construct of school writing which does not include the necessity of prewriting. Much of it does not include the necessity for thought, either.

Editing First Drafts

The limited intention which the students brought to their writing helps explain their minimal engagement with reformulation activities. Even when there were no time constraints they typically wrote only one draft, saying, "Well, that's it. Hope you can read it."

They can be generally characterized as overly concerned with superficial correcting activities. Perhaps their concentration in this area is a response to their deficiencies in the larger areas of revising and rewriting, as well as learned behavior, reflecting the emphasis of teachers' comments on their returned papers.

When they did go over their pieces, most of their efforts were concerned with neatness or lexical substitutions. They spent a great deal of time in servile recoyping. Since they had so few other reformulation skills, they relied on neatness to carry them.

Their lack of familiarity with the conventions of written language hindered their attempts at corrections. In addition to their lack of familiarity with the finer points of punctuation, they also had problems with periods and commas. Marc explained, "Periods have never made sense to me before. Like if the sentence is about 6 words long already, and I figure that I'm half way changing the subject, I put a period there." He continued: "Well, actually, I've understood periods as a short pause, but I could never figure out why you want a short pause in a paper."

They spend a lot of time over spelling, perhaps because their papers have so often been returned with red-encircled words. Only one student used a dictionary, while the rest relied, unsuccessfully, on intuition or phonetics. Marc perceptively noted: "My spelling is so bad, and my sentence structure is bad, but I seem to be able to talk."

Another problem area faced by these writers was that they were not able to become readers of their own work. Statements which were unsupported or undeveloped seemed complete to them, since they were able to add details from their personal contexts. Thus, their readers had to be not only knowledgeable, but interested, willing to fill in the gaps. However, they did not allow the same leeway to their peers and were unable to be that responsive audience. In reading one student's paper, a student asked: "What's that supposed to be?" The author explained and then his critic said, "Well, you better say it better then."

Although they did not engage in revision of sentences and paragraphs, they did occasionally redo entire pieces. Having no strategies to alter a first draft, if they didn't like what they'd written, they crumpled the sheet and began a new topic. David explained his method:

> You see, to get that topic yesterday, what I did was I started with an idea to do this. I said, "Ah, that's a good idea." But I couldn't do it. Like I'd do four or five a day. I just kept writing on different topics.

Classroom Emphasis

Clearly, a few lessons on mental engagement won't solve the rewriting issue any more than a "Checklist for Writers" will clear up editing problems.

The implication pervading our findings concerns a need to broaden students' intentions toward writing. In many instances it appears that **what students perceive as school language interferes with their discovering what writing is and what it can do.** If one considers that a teacher's response must largely determine how a student will arrive at perceptions of his own work and expectations of what is required of him, and that, in general, educational success is measured by the degree of conformity to school values, one realizes that in many insances a student's thwarted intention is almost predetermined. He will not consider his personal perceptions in writing because he may never have had that choice.

Too often teachers' responses to written work have been bent on rooting out the personal, urging students on to an objective, depersonalized language. Though this has its place and is a worthy goal in writing, it does not always meet present needs. For students who have experienced difficulties with writing, it is crucial not to force them into superimposed forms too early. In fact, such pressure may well have contributed to their difficulties in the first place.

A second point concerns the importance of talk as a language activity to accompany both the prewriting and rewriting stages. **Talk is a valuable preliminary component, acting as a stepping stone from thought, which is compressed, to writing, which is explicit.** By having students "try their ideas on for size" both with one another through talk, and with themselves through free writing, they gain more confidence and enthusiasm for their viewpoint. This can be a first step in weaning basic writers away from their over-concern with the surface features of writing.

Questioning and responding techniques, used in small groups after the first draft has been written, provide one accessible way for students to develop critical approaches to their writing. Further, talking about the ideas in a completed piece encourages the writer to consider related ideas to perhaps develop in a subsequent paper as well as to assess the effect the written piece had on its readers.

Our observations of vocational writers have shown they have habitual writing behaviors which don't allow them to write as effectively as they might with other behaviors. In prewriting and rewriting, they bring very few effective strategies with them. They are further hindered by their view of the function of writing as a narrow, teacher-directed task.

There are no easy answers. Writing is too complex an activity to expect any. But perhaps merely by beginning to turn the emphasis from simplistic tasks which derogate writing in the students' eyes, teachers can spend more time looking closely at students' writing, talking to them about their ideas, and allowing them to discover writing as a way to enliven the world of experience.

NEW BOOKS STRESS WRITING IN THE ELEMENTARY GRADES

* The great interest parents have shown in the pamphlet HOW TO HELP YOUR CHILD BECOME A BETTER WRITER has prompted the National Council of Teachers of English to prepare a Spanish language version. The Council acted on suggestions from former NCTE president Yetta Goodman of the University of Arizona, NCTE members of the Texas Education Agency, and others throughout the Southwest.

"Spanish-speaking parents face a double challenge in encouraging their children to master written language," NCTE Executive Driector John C. Maxwell comments. "Parents themselves are dealing with English as their second language, and for that reason they are perhaps doubly conscious of the importance of being able to write well, to participate fully in society in the United States. We encourage teachers, administrators, and parent groups to make use of this pamphlet in communicating with Spanish-speaking parents about how to help their children gain mastery of the written language."

Like its English language counterpart, COMO AYUDAR A SU NINO A ESCRIBIR MEJOR offers suggestions for parents about creating a good climate for writing in the home and making everyday activities into occasions for writing. The ten suggestions for the home focus on the importance of having children see their parents actually writing—lists, letters, notes—on a regular basis. The pamphlet also offers ten suggestions for ways parents can support and encourage good writing programs in their children's schools.

Copies of both English and Spanish versions are available from NCTE, 1111 Kenyon Rd., Urbana, IL 61801. For a single free copy of either or both, send a self-addressed stamped business size envelope with your request. For multiple copies, send requests prepaid: $4.50 per 100. Parents and teachers are encouraged to make copies of both pamphlets for use with local groups.

** Good teachers of writing search constantly for new classroom approaches that produce sound writing experiences. PERSPECTIVES ON WRITING IN GRADES 1-8, by members of the NCTE COMMITTEE on Teaching Written Composition in Elementary Schools, summarizes the best current thinking about what works for students in the first eight grades and why. It offers teachers a means of checking on their own practices and perceptions about how writing can best be learned, and sets forth the philosophy that underlies some of today's most successful teaching.

That philosophy calls for building on the young child's natural fascination with language, from the first day of school, with constant writing practice centered on the child's experiences. It puts fluency first and non-threatening help with mechanics second.

Editor Shirley M. Haley-James of Georgia State University introduces this essay collection with a survey of the ideas of widely recognized twentieth-century authorities on children's writing. She stresses the current view of writing as "a means of thinking, learning, and being." Walter T. Petty and Patrick Finn, State University of New York, report on the NCTE Committee's recent survey of the classroom practices of elementary writing teachers nationwide. Rounding out the volume are more detailed duscussions by four committee members of successful current methods of teaching and evaluating elementary students' writing.

PERSPECTIVES ON WRITING IN GRADES 1-8, Shirley M. Haley-James, Editor. 129 pages, paper. Price: $5.50 (NCTE members $5.00) ISBN: 0-8141-3519-6. LC: 81-3994. NCTE Stock # 35196. NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

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A SEQUENCE OF ASSIGNMENTS FOR COLLEGE BASIC WRITERS

Kathryn Allen

Basic writing students are usually ones who have gaps in their academic backgrounds. They are not only weak in the basics of writing—grammar, syntax, development, coherence, organization, punctuation—but they also have had little experience dealing with abstract thinking. This last weakness presents a dilemma to the instructor of developmental writing: should he require essays dealing with personal experience to allow the basic writer to generate prose flowing with accessible detail garnered from life experiences (thereby helping the student master the basics and hoping these will be transposed to more abstract subjects during a later stage of cognitive development); or, should the instructor require essay assignments that are abstract in nature (thereby helping the student develop his cognitive skills and think logically—better preparing him for the academic world he faces)?

Teaching developmental writing for a Special Services program called Onward at the University of Maine, I have found that many of my students reach a certain control over their writing when dealing with personal experience essays but then lose this control when asked to deal with a topic in the least bit abstract or analytical. When the students write about something that is not personal, their prose increases in awkward diction, jumbled syntax, lack of audience awareness, errors in person switch, noun-pronoun agreement, and other grammar and punctuation errors.

Andrea Lunsford made similar observations about basic writers in a study of essays written for the British Columbia English Placement Test by students wishing to enter a community college or university. Lunsford found that the basic writers' essays were lacking in abstractions and were more egocentric as compared to more proficient writers in the sample:

> All these basic writers, however, focused primarily on themselves rather than on the memorable person. In fact, this trait held true across the entire sample, giving even greater support to the hypothesis that basic writers have genuine difficulty de-centering or achieving what Piaget refers to as a "non-egocentric" rhetorical stance.(1)

There are composition theorists who argue that students write most effectively when dealing with personal experiences, first person prose, and descriptive and narrative writing, since they can discover their writer's voice and draw upon the content that constitutes their primary understanding of the world at this stage in their development. Other theorists, more traditional perhaps, emphasize third person analytical prose. I have experimented with a mixture of these approaches and have generated a sequence of assignments for my developmental writing course that combines the two. Personal experiences and narrative and descriptive essays are required early in the semester but must include an expository edge to them—an analytical thesis; several transitional assignments follow in the middle of the semester and help to bridge the jump from the personal to the abstract (making the transition

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less of one); and the semester is concluded with several essays strictly analytical and academic in nature. This sequence of assignments has a cognitive progression whose purpose is to wean basic writers from their egocentric view of the world and to lead them on to more abstract thinking. I agree with Lunsford who states,

> The real challenge for us as teachers of basic writing lies in helping our students become more proficient at abstracting and conceptualizing and hence at producing acceptable academic discourse, without losing the directness many of them now possess. . . basic writers must continually be engaged in writing in a full rhetorical context, solving problems and practicing conceptual skills in a carefully sequenced set of assignments.(2)

The first assignment in the sequence I have developed asks students to describe a familiar place that they return to frequently. The expository or anlystical edge to the assignment is that they must explain the reasons (psychological) why the place attracts them. This essay is effective in that the students can easily generate specific detail due to their familiarity with the subject matter (a place they know well); they are required by the assignment to find a controlling idea for the essay, a unifying thesis, which is the identification of the psychological reasons behind their attraction to their favoriet place; and they are forced to analyze as opposed to just describing. The process of analysis, however, is facilitated through the description itself and grows naturally out of it. So the student is forced to make certain observations and conclusions over data he has observed, but since the data are so familiar, he is able to work within the abstract framework with comparable ease.

For example, one student's description dealt with a place he sought shelter in frequently: his car. The essay, entitled "Heavy Chevy," described the plush interior of the car as a private world which he used as an escape from the public, crowded world of the home and school. The student then proceeded to explain that the car was something that he "owned" rather than shared with others and that it became a quiet place he sought to think about his goals and dreams.

The description is followed by a character sketch. The analytical edge to this assignment is the identification of an over-riding quality about a specific person's behavior that may cause him to dress, speak, and act in a certain manner. So to an extent the students are asked to psychoanalyze someone's personality, looking for certain cause-effect relationships between personality traits and overt behaviors. The character sketch, like the description, also easily elicits detail (familiar and accessible), a controlling idea, and analysis. The cognitive skills that were applied to the first assignment are carried through in the second assignment with a slight change: the student is forced to analyze another rather than himself. Thus there is a slight transition from the inner world to the outer world, but with this transition comes a transference of the analytical skills fostered in the first assignment to the second.

Following the description and character sketch are several transitional assignments in which the students are asked to analyze something within their present realm of experience. The topics center around student gripes such as dormitory conditions, cafeteria food, administrative procedures such as add-drop, demanding courses of study, prerequisite courses, distribution requirements, etc. These assignments are transitional in that they combine the subjective with the objective, allowing the students to develop their essays with the easily acquired detail from their own experience but also forcing them to incorporate an objective analysis by looking beyond themselves. They can first subjectively view the problem by giving examples of

their dealings with such hassles as living in a triple dormitory room, but they later move beyond their realm of experience and note whether other students are having the same problems in a similar situation. This extension from the "I" to the "WE" sharpens their analytical skills since they must examine their generalizations, qualifying when necessary, by asking themselves whether the problem exists for ALL students and in the same degree—a mental exercise that refines their logic.

Following these transitional assignments is the problem-analysis essay, which is the next step in this cognitive progression. The problem-analysis assignment appears to take one step backward but actually takes a few forward. The step backward, if it can be so termed, is the focus on a personal problem; the steps forward result from the students' examination of several courses of action, options, or feasible solutions in which they analyze the strengths and weaknesses of each and play one option off another. This type of analysis is sophisticated but can be grasped with relative ease when working with a familiar topic, such as a personal dilemma. Students may write about their confusion over such issues as whether to live on or off campus or whether to choose one major or career over others. In such cases they may discuss the advantages or disadvantages of two or more choices before them and then weigh the pros of one option against the pros of another to arrive at priorities. For example, the student who is deciding whether to major in primary education or art may, in the prewriting stage, come up with something like the following:

PRIMARY EDUCATION

PROS	CONS
Relative job security	Long hours
Available jobs	Bring work home
Love for kids	Work unstimulating
Good vacations	

ART

PROS	CONS
Love for art	Few available jobs
Some talent	Little job security
	Little job mobility
	Competitive field

PRIORITIES/VALUES

Job security and money vs. love for work?
Love for art vs. love for kids?

This very process of examining pros and cons, weighing priorities, and looking for feasible directions is a skill that the student will hopefully transfer to a problem analysis that deals with a more academic topic outside the personal, and just such an analysis is the next step in this sequence.

This last assignment is the most difficult, of course, but has been prepared for throughout the semester. Some may think that such an assignment is too demanding for the basic writer, yet it is just such assignments that the student is faced with in his other university courses. The students do not have to choose a terribly complex or unfamiliar topic: they may examine, for instance, a problem facing the university—whether to build an indoor hockey rink or a fine arts center, or whether to make changes in the school calendar by cutting some vacations and extending others. Or the students may write about a topical or political issue on which they are well versed. Students are discouraged from doing research papers at this stage, since relying on the information and thought processes of others detracts from the students' development of their own problem-solving skills—not to mention their writing skills.

I realize increasingly the importance of a sequence of assignments that progressively leads students on to higher levels of abstracting when, during the course of a semester, my basic writers show me papers they have written for other courses such as Philosophy, Psychology, or Sociology. Such papers are only additional proof of the difficulty these students have mastering abstract thinking and what happens to their writing when it gets tangled in such thinking.

Notes

[1]Andrea A. Lunsford, "The Content of Basic Writers' Essays," College Composition and Communication, 31 (October, 1980), 281.

[2]Ibid., pp. 287-88.

*** Most adults--teachers among them--assume spelling is a mechanical skill to be learned through drill and memorization. In LEARNING TO SPELL, just published by NCTE and the ERIC Clearninghouse on Reading and Communication Skills, author Richard Hodges points out that nothing could be further from the truth. Instead, recent research shows that learning to spell is a complex mental process which children begin before entering school, and which teachers and parents can best foster through inquiry-oriented word games.

Hodges first scans recent research on English spelling, which reveals spelling to be "less capricious than it seems." He then summarizes findings showing that children learn to spell somewhat as they learn to talk—by inferring rules and patterns from observation, trial, and error. In fact, children's errors are often characteristic of their perceptions about language at given stages of their development. "The value of word games in the teaching of spelling," Hodges says, "lies not only in the enjoyment they offer young children, but in their potential to promote inquiry and experimentation."

LEARNING TO SPELL, by Richard E. Hodges. 38 pages, paper. Price: $2.50 (NCTE members $2.00). ISBN: 0-8141-2789-4. Stock No. 27894. NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

TEACHING THE TEST ESSAY

Valjeane Olenn Trumpower

In many disciplines in high schools and colleges the essay test is a major tool for measuring student performance. Teachers and professors expect students to transfer what they have been taught about writing to the essay test; yet we find that when faced with the test situation, students frequently seem to forget all they have learned about writing. The problem is that before a student can begin to write an essay in the test situation, he or she must go through a process of analysis to prepare to write. The analysis involves a set of learned skills that we assume students know and that we grade on without ever having taught. To help my students learn to deal with the analysis necessary in writing a test essay, I use the following exercise. The exercise is predicated on the students' having had prior instruction in composing a thesis statement (or controlling idea or main idea) for an essay and in developing that idea with evidence, examples, and explanation. Though I use this exercise in ninth grade English classes, it can be amended for use in any course that uses the essay test.

First, I present my students with seven steps to use in analyzing an essay test question. I present the information orally, writing on the blackboard or using a transparency as I speak, and have the students copy the information into their notebooks. Thus the information is given in two ways—oral and visual—and the students must be active in receiving the information by copying it. The variety in presentation and involvement in receiving the information mean that both aural and visual learners have a chance to get the steps. In presenting the seven steps, I pause to illustrate each with an example and to explain the reason for doing each step.

The steps to use in analyzing a test question are:

1. Read through the question twice. Zoom through it the first time to get a general impression of the question and then read again more slowly to begin thinking about what it asks. Reading the question twice gets you thinking about what the question is asking.

2. Go through the question again to draw boxes around all the verbs. Boxing the verbs makes certain that you have picked out the main direction words.

3. Go through it yet again to underline the details and information in the question and to note any assumptions that the question contains. Underlining means that you have sorted out ideas within the question that you can use in composing your essay.

4. Make a quick list of the points to cover in the answer, and

5. Put numbers in front of those points to indicate the order they will come in in the essay. Thus, you have captured your first quick thoughts and have made an outline of what must go into the essay.

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6. Compose an opening sentence for the essay, a sentence that contains your main idea (or thesis) and that reflects the essay question. That is, a sentence that contains some of the wording of the question so that the grader will know at once what question you are answering.

7. Start writing, following the outline.

A good question to use in the initial presentation might be something like: "Explain the four causes of the rise of feudalism in the Middle Ages. Use definition, details, and write at least three paragraphs." The question is brief and contains everything that the steps in the analysis deal with.

Once the students have the steps and have had a chance to talk about them, I give them a few minutes to memorize them. Then the students put aside their notes and I distribute a worksheet that has a blank space at the top. The students try to list the seven steps in that blank space. When they have written the steps from memory, they use their notes to check themselves to see how accurately they remembered the steps and to make any necessary corrections.

At the bottom of the sheet is a set of about five practice questions of varying difficulty and length. The questions come from areas of study other than English. Social studies is obviously a good area to get questions from, but science, geometry, and the fine and practical arts also provide good material to use. The students work through the questions one at a time, reading, boxing verbs, underlining and checking for assumptions. The class, as a group, stops to check the work after each question. Depending on how long it takes to give the information at the beginning of the class, a group can get through most of the practice questions in a fifty minute period. It is good to have one question to do for homework which will be checked at the beginning of the next class section.

Because the students are learning a process, they need a number of "rehearsals" in memorizing and in using the steps. At the beginning of the next class, I pass out little pieces of paper. One one side the students write out the seven steps of analysis, and on the other side they write a statement about how well they think they will do on an essay test and why. The students check the steps against their notes and turn the papers in to me to use to see how much of the process they have remembered and how anxious or confident they seem to be about the test situation. I can then speak reassuringly to the anxious student and give him or her a little extra moral support at test time.

At this point the class should work in small groups to insure variety in activity and to shift the responsibility for learning away from me to the students. Working in groups of three or four, the students outline a response to one of the practice questions from the worksheet, taking care to reflect the question in the opening statement. After about five minutes of work, each group reports its opening line to the whole class. After that, I give the class two fresh questions for practice. This time I pair the students to check each other on how they are using the process.

One problem with the process is that students are bothered by the idea of spending what seems like so much time prior to writing an answer. To help alleviate those concerns, at the end of the second day or beginning of the third day, I give the students a fresh question to analyze and use a stop watch to time how long the analysis takes. Indeed, not many minutes go into the analysis, yet those are minutes well spent, for this should help to insure that the student understands the question, has something to say in an answer, and knows how to begin writing.

Introducing this test-taking procedure takes two or three days. An actual essay test must follow close on the heels of the introduction. Before I give the students an essay test, however, I make clear what criteria will be used in evaluating the essay answers and make clear that a student will earn credit for demonstrating that he or she has gone through the steps in the analysis process. Making the analysis part of the grade is the ritual act which demonstrates to the students the importance of the instruction they have had. At the end of the test, I collect the question sheet and examine it for boxed verbs, underlined information, and an outline; and I give credit for all of that as well as for an opening statement that reflects the test question.

I try to get the test papers back on the very next day so that the students have immediate reinforcement for their learning. With the tests, I return the statements the students made earlier about how they thought they would do on an essay test. Students enjoy hearing from themselves, and the act reinforces the idea that **earlier instruction is related to later performance.** A good follow-up activity would be to have the students write a paragraph about how they could apply the test-taking procedure in other subject areas. This piece of writing is an interesting one to have students share with one another.

I find that a review of the seven steps of analysis and further application in test situations are necessary in order for students to learn to go through this process automatically. Having learned a process to go through in dealing with an essay test can make students more confident and, thus, improve their chances for success on an essay test.

FURTHER

A problem that I have not solved is how to help some students time their writing so as to get the essay written in the time allotted for the test.

NATIONAL WRITING PROJECT BRANCHES TO HELP JUDGE SCHOLASTIC WRITING AWARDS

The Scholastic Writing Awards Program, now in its 57th year, has traditionally provided recogniation and awards to students (grades 7-12) for their fiction, non-fiction, poetry and dramatic writing. Scholarship awards are underwritten by International Paper, NBC, Paper Mate, Inc., and Smith-Corona, as co-sponsors of the Scholastic Program.

This year, Scholastic is pleased to announce that for the first time, several branches of the National Writing Project will participate in the preliminary judging of the Scholastic Writing Awards. The National Writing Project is a consortium of University-based teacher training institutions devoted exclusively to composition education. Its teacher-consultants are particularly expert at evaluation, and they will be screening regionally some 20,000 entries in the various Award categories. The sites involved are located in California, Washington, Oregon, Wisconsin, Colorado, Maryland, Maine, North Carolina, Missouri, New York, Oklahoma, Virginia, and Pennsylvania.

MODES OF DISCOURSE AS POINTS OF VIEW: A PRACTICAL SYSTEM

Steven Robins

A persistent problem of teaching writing has been determining a proper foundation for writing courses, a basis for organizing the curriculum, a basis from which the various concerns of rhetoric would grow. A writing course without a sound rhetorical foundation is likely to serve students unsatisfactorily, for they will have trouble placing in perspective all that they are introduced to. A course, for instance, that begins with the "smaller" concerns of diction and moves to the "larger" concerns, first of paragraphing and then of essay organization, may very likely fail to provide an overview. Some basis, some overview, is needed if students are to feel that they understand the subject taught in writing courses. Modes of discourse have often served as that basis, and many teachers have structured their courses with an emphasis upon modes.

One difficulty, though, in basing a writing course on modes of discourse is that rhetoricians cannot agree on either a definition of mode or just what the specific modes are. In his "Modes of Discourse," included in Teaching Composition: 10 Bibliographical Essays, Gary Tate, ed. (Forth Worth, Texas: Texas Christian University Press, 1976), Frank D'Angelo traces the history of theories of modes, emphasizing as he does so the diversity of systems. Modes are sometimes defined as purposes, sometimes as forms of writing, or types of writing, or attitudes toward subject and audience. The traditional modes of discourse are description, narration, exposition, and argumentation; these, however, are currently being supplanted by such unusual divisions as the "attitudes" that Winchester and Weathers present in The Attitudes of Rhetoric (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970): confident, judicious, quiet, imperative, impassioned, compassionate, critical, angry, and absurd.(1) Unless one insists that categorizing writing according to modes has more than just practical value and is more than just a useful construct (unless, that is, one insists that modal theory can indeed reveal "perfect" forms, and that such a revelation is more important than any pedagogical use of theories of discourse), then it is possible to evaluate modal theories by their application in the classroom. An effective theory of modes would help students to proceed through the prewriting, writing, and revision stages of composition; would help students to view each essay as a whole, a unity; would encourage rather than restrict expression; and would, perhaps, provide an overall pedagogical structure for a writing course.

Most modal theories fall short in one or more ways. To begin with, a number of systems do not guide students through the process of writing, but look instead at the completed essay, the finished product. Using such a system, students are able to analyze essays to determine their particular mode and are able to tell whether they have written the kind of essay expected of them, but they get little help while they are composing. Other systems appear sound in theory but prove unrealistic when applied because they do not describe either the process or the product of actual

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writing experiences. So, for instance, George Bramer designs a system of modes neatly divided according to the objectivity or subjectivity of the nature of the relationship between subject and writer and according to the perceptual or conceptual nature of that relationship, but he explains that actual writing is not likely to fall into these neat categories.(2) Another theory of modes, James Moffett's "spectrum of discourse," presented in Teaching the Universe of Discourse (Boston: Houghton Mifflin, 1968), also is of limited use. While it is true that Moffett's scheme, which takes into account spatial and temporal relationships between writer and audience and between writer and subject, does represent a sequence of writing activities that are progressively more difficult for students, the modes themselves are not really helpful to students--they don't guide students through the writing process. And as D'Angelo points out ("Modes of Discourse," p. 128), even Moffett admits that his model does not present modes as they actually occur in writing because his modes overlap. They are, then, useful in setting up a sequence of writing assignments, but not necessarily in directly helping students to write. It is also clear that the traditional modes, though distinct from each other in theory, tend to overlap in practice. One may find a passage here and there that is written in a pure traditional mode, but a casual survey of essays would reveal that modes are mixed together in most actual writing. Because of this overlapping in actual writing, the traditional system of modes proves impractical.

Presenting an alternative system, James Kinneavy, in A Theory of Discourse (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971), argues that modes are closely related to "aims" or purposes: the expressive mode has as its aim self-expression; the persuasive mode aims at convincing the reader; the referential mode aims to present a subject realistically; and the literary mode aims to please. Kinneavy's theory has its practical value in that it helps students to recognize purpose, but his relating of "aims" to "modes" renders his system unrealistic, for it fails to recognize that many pieces of writing have more than one purpose. The "attitudes" of Winchester and Weathers also overlap in practice. It is not difficult, for instance, to imagine an effective essay that is both compassionate and imperative, or one that mixes the critical and the angry attitudes. These systems, then, though of some practical value, do not accomplish all that a theory of modes should accomplish. Their overlapping is likely to confuse and hamper students. Of course, students can be admonished to adhere to one (and only one) of these potentially overlapping modes, but the result of such admonition is generally stiff, unenthusiastic writing. The purity of modes like Kinneavy's and like Winchester and Weathers' is achieved in students' essays at the expense of the breadth necessary for improved writing skills and for real student involvement in the writing tasks given them in composition classes: students who are concerned with the procrustean chore of writing with only one purpose or only one attitude are not likely to invest much of themselves; also, their range of rhetorical choice will undoubtedly be diminished.

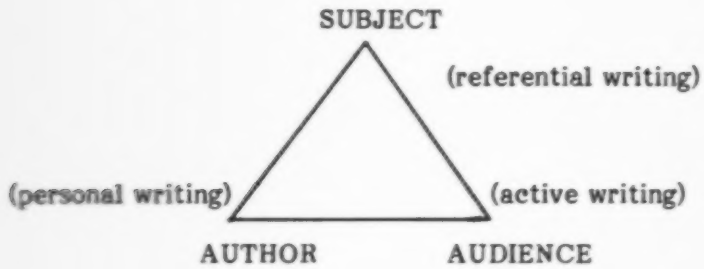
Jim Corder, in his textbook Contemporary Writing (Glenview, Illinois: Scott, Foresman and Company, 1979), offers an interesting modal system based on the rhetorical triangle of the author, the subject, and the audience. Identifying each kind of writing according to its place on the triangle, Corder defines three modes:

> The relationships shown in the triangle suggest some different kinds of writing . . . . Writing that focuses on the author seems to rest chiefly upon personal relationships and can be called personal writing. Writing that concentrates principally on a subject, where the author is referring to something other than himself or herself, seems to rest chiefly upon referential relationships and can be usefully be called referential writing. Writing that intends to have an effect on an audience seems to rest chiefly upon active relationships, since the author

> wishes to do something with, to, or for an audience, and can be called active writing. (p. 77)

This system is promising; its basis on the relationships in the rhetorical triangle seems practical. The system suffers, though, from an unparallel separation into modes. The first two, personal writing and referential writing, are determined according to their focus ("focus" and "concentration" seem synonymous), whereas the third mode, active writing, is determined according to its intention. Corder's system may prove useful as a loose guide through prewriting, writing, and revision. One must expect some students, though, to question the manner by which the modes were classified. And as with all classifications made without a common denominator, the chance of overlap is present. Indeed, the vagueness of Corder's definitions, intended perhaps to encourage only a very general identification of the modes of essays, so blurs the divisions between the three that the system's usefulness may be lessened.

One important element of Corder's system, however, is that by placing modes within the framework of the rhetorical triangle, two of the three modes relate to the author-subject line. Corder has explained that personal writing focuses on the author, one end of the line, and that referential writing focuses on a subject (that is not the writer), or the other end of the author-subject line.



The third mode, active writing, is unrelated, seemingly, to the author-subject line. By following the lead of Corder but placing all modes along, not at the ends of, the author-subject line, it is possible to establish a modal system that is determined according to a common denominator and that does all required of a theory of modes.

In considering modes as three points of view, the term "mode" is used to describe the distance between author and subject. The three modes represent a progressive separation of author and subject, much the same sort of progression as is often used in writing assignments throughout a course. The autobiographical point o view is present when the writer chooses as subject matter something about himself or herself. The subject in the autobiographical point of view is the writer. The personal point of view is present when the writer chooses as a subject something outside himself or herself but relates his or her feelings or experiences in regard to that external subject. The personal essay, then, is about an external subject, but that subject is related to the writer. The impersonal point of view is present when the writer chooses an external subject and does not relate his or her own experiences or feelings to that subject. The three points of view are determined by the degree of separation between author and subject, and therefore by the length of the author-subject line on the rhetorical triangle.

Within each of these modes, the writer is free to choose any purpose, any attitude. In this sense, to consider modes as points of view is not to restrict students' ability to make rhetorical choices, for the system of modes places no unrealistic restrictions on the relation of style to mode. In any point of view, the writer can choose any purpose (or purposes), any attitude (or attitudes) toward his or her subject, any tone or level of diction or arrangement of material. Further, these points of view do not overlap, and so are not likely to confuse students who apply them to their writing. Though in both the autobiographical and the personal points of view the subject includes the writer's life, the clear distinction between the two modes is that the second, the personal point of view, relates details of the writer's life to an external subject. The clear distinction between the personal and impersonal modes is that while both are about an external subject, the impersonal mode is concerned only with an external subject, never with the author's relation to it.

As a system of modes, points of view accurately involve both the process and the product of composition. In prewriting, a student knows what bits of subject matter are appropriate if he or she has already decided on a point of view; further, the student who is aware of point of view can use it to generate content, always looking for material that reflects a particular degree of separation of writer and subject. While writing, a student can keep in mind the mode of the essay-in-progress, and by so doing avoid unnecessary digressions. While writing an essay in the impersonal mode, for instance, a student will remember that his or her relationship to the subject is such that objective rendering of the subject is a priority. He or she will know not to include personal matter. During revision, the student can easily check for consistency in point of view.

The test of a modal theory's effectiveness is its practical application. Viewing modes as points of view is effective, for a coherent, progressive series of writing assignments can grow out of the study of modes of discourse based on point of view, a series that begins with assignments calling for autobiographical essays and moves eventually to assignments calling for impersonal essays, the kind that students will have eventually to write in other courses. A teacher who chose to do so could combine in an essay assignment both specified point of view and specified arrangement (comparison, chronological, spatial, and so forth); on the other hand, a teacher could assign a specified point of view and a topic, or a point of view, topic, and purpose, as in the following samples.

I. Write an essay from the personal point of view, using chronological arrangement. (specified point of view and arrangement)

II. Write an essay, from the autobiographical point of view, on the topic of racism on this campus. (specified point of view and topic)

III. Write an essay from the personal point of view and on the topic of racism on campus, and make the purpose of the essay to persuade. (point of view, topic and purpose)

Within an entire semester's work, students can write at least three essays in each mode, moving from the autobiographical "I" to the impersonal "eye." If teachers assign topics as well as points of view, the topic for the first essay from any point of view might be a concrete one and the final essays from that point of view might be on abstract topics, so that initial practice will prove easier and so that students can work up to the more difficult essays on abstract topics. Such a progression of writing assignments might resemble the following sample list of assignments for a ten-week course (nine assignments).

First Assignment: Write an essay from the autobiographical point of view, on the topic of specific aspects of physical appearance.

Second Assignment: Write an essay, from the autobiographical point of view, on the topic of one emotion that you have trouble accepting in yourself.

Third Assignment: Write an essay, from the autobiographical point of view, on the topic of goals.

Fourth Assignment: Write an essay, from the personal point of view, on the topic of constructing something (a mechanical device, a piece of furniture, a piece of clothing, etc.).

Fifth Assignment: Write an essay, from the personal point of view, on the topic of the relationship between men and women.

Sixth Assignment: Write an essay, from the personal point of view, on the topic of satisfactory employment.

Seventh Assignment: Write an essay from the impersonal point of view, on the topic of geographic differences between any two places that you know well.

Eighth Assignment: Write an essay, from the impersonal point of view, on the topic of drawbacks or advantages to marriage.

Ninth Assignment: Write an essay, from the impersonal point of view, on the topic of attitudes toward old age.

These topics have been matched at random to a point of view and could easily be reassigned, so that, for instance, the concrete topic of the fourth assignment, construction of something, could become the concrete topic for an impersonal essay, say the seventh assignment. Any topic could serve as subject in any of the modes. It is the progression from autobiographical to personal to impersonal point of view that is primarily important; the topics are important as they provide interesting material about which students can write.

An alternative to this sample list of assignments is possible, which emphasizes the differences among the three modes. If students were to write a series of essays from each point of view, assignments could be designed so that students would write an autobiographical essay, a personal essay, and an impersonal essay on the same topic. As students worked through this series, they would necessarily recognize the differing focuses of the points of view. The following chart represents such an arrangement.

First Assignment—Autobiographical point of view on Topic A.

Second Assignment—Autobiographical point of view on Topic B.

Third Assignment—Autobiographical point of view on Topic C.

Fourth Assignment—Personal point of view on Topic A.

Fifth Assignment—Personal point of view on Topic B.

Sixth Assignment—Personal point of view on Topic C.

Seventh Assignment—Impersonal point of view on Topic A.

Eighth Assignment—Impersonal point of view on Topic B.

Ninth Assignment—Impersonal point of view on Topic C.

Teaching the modes of discourse as three points of view serves, then, as a manipulatable overall structure for a composition course. Such an approach to teaching writing has also the important benefit of avoiding undue restrictions placed on students' rhetorical choices. Students can still be encouraged to consider purposes, as Kinneavy and others suggest, but not in a way that will confuse students or make their writing stiff, forced unnaturally into conformity. This theory of modes is, above all, practical, and the foundation for any writing course should be just that.

Notes

[1]Refer to D'Angelo's essay for a discussion of major theories of modes of discourse. I have drawn from his essay in my description of some of these theories.

[2]"Like It Is: Discourse Analysis for a New Generation," CCC, 21 (December, 1970), pp. 347-55. See, also, D'Angelo's discussion of Bramer, pp. 123-126 of "Modes of Discourse."

Revision: Its Scope, Function, and Value

GARY SLOAN

Too often neglected in the writing class is a process that can transform mediocre writing into first-rate composition. Revision can do just that, and the reason that it usually does not is that many students, along with some teachers, are not sufficiently aware of its value, or even its nature. Rather than viewing the "labor of the file" as an integral part of the writer's work, they look on revisions as an eleventh-hour procedure in which the writer applies a few minor cosmetic strokes—changing "to" to "too," casting out an unwitting repetition, supplying a title. When the full scope of the revisionary act is understood, it tends to become a vital part of the English teacher's pedagogy, no longer an object of mere lip service.

Many famous writers have stressed the importance of revision. Most memorable, perhaps, is Jonson's curt rejoinder to the boast that Shakespeare never blotted a line: "Would that he had blotted a thousand." Deriding the Romantic notion that "ecstatic intuition" is at the core of the best writing, Poe ("Philosophy of Composition") remarked that most writers "would positively shudder at letting the public take a peep...at the cautious selections and rejections, at the painful erasures and interpolations." Faulkner seems partly to have had in mind the revision process when he characterized good writing as "one percent inspiration and ninety-nine percent perspiration." Hemingway, an inveterate reviser, said he rewrote the concluding scene of A Farewell to Arms no fewer than thirty times. Oscar Wilde, with perhaps only slightly less hyperbole than we might think, once remarked to a friend that he had spent the morning removing a comma he had put in the night before. On a recent Dick Cavett Show, Eudora Welty told her host that she typically rewrites stories "a hundred times" before submitting them to her publisher. On the same show, Isaac Singer said much the same thing. Albert Camus, in a notebook entry, puts the matter bluntly: **"Rewrite—the effort always brings some profit. Those who do not succeed fail because they are lazy."**

Camus' assertion might bring a blush to students who do not usually do well on writing assignments. Partly as a defensive maneuver, some students cling to a version of the Platonic myth that good poetry can be produced only by those whom the divine spirit has inspired or "maddened." No amount of effort, the students seem to tell us, can overcome lack of original sensibility or innate inarticulateness. The belief gives them a reason to forego laborious revision, thereby sealing their conviction that they are among the linguistically damned. The belief may also protect egos, for students can always tell themselves thay would have done better had they expended more effort. I do not mean to imply that sameness of effort leads to sameness of quality. Unfortunately (from the point of view of the poor writer) in any class some students, because of prior instruction, reading habits, social background, and the like, have the upper hand. Yet even these fortunate ones are not likely to write as well as they might if they believe the first words to spring from their pens are bound to be the ones

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best for the context. Theorists like I.A. Richards (Science and Poetry) may be right when they say that literary greatness cannot be achieved by virtue of industry and desire and study, and that little tell-tale signs, discoverable in the subtleties of rhythm—a reflection of the total personality—and in the way words are deployed, will inevitably betray the pretender. But, in my opinion, such a hypothesis has no significant implications for the sort of writing most people do or for the level of excellence—not Olympian, merely sublunary—to which they are apt to aspire. Judged from a practical standpoint, all extreme "inspirational" theories of literary invention, pushed too hard, tend only to reinforce feelings of congenital inadequacy and to abet slipshod performance. As a long-time writing instructor (in several genres) I have frequently observed "weaker" writers surpass by virtue of industrious revision abler but uncommitted writers. In the realm of writing, prudent revision can be a supreme equalizer.

"Prudent," though, it must be, not indifferent revision. Many times students respond to the admonition to revise with a kind of haphazard lingual surgery; their papers scarred with catch-as-catch-can additions and deletions. In a way, this is understandable. The highest caliber of revision demands well-developed critical faculties, keen literary insight, along with the willingness to take a detached view of one's own writing and subject it to the same rigorous criteria a severe taskmaster might. Revision of the highest order is not an exercise for the inexperienced or for the faint of heart, for it takes a good deal of courage to, first, seek out our faults and then, recognizing them, to undertake the sometimes herculean task of correcting them. And, in truth, even a herculean piece of refurbishing may leave us unsatisfied. We may feel somewhat the way Ben Franklin felt when he embarked on his famous project of attaining moral virtue: "I was," says Franklin in his Autobiography, "surprised to find myself so much fuller of faults than I had imagined. While," he added, "my care was employed in guarding against one fault, I was often surprised by another." Even the most painstaking writer must at last concede the wisdom of the Popeian maxim (Essay on Criticism) that "whoever thinks a faultless piece to see, "Thinks what ne'er was, nor is, nor e'er shall be."

Lacking confidence in their ability to write, students may regard the production of a faultless work as remote from their own literary goals. They may construe any improvement as a minor triumph. And, though revision at its best is indeed an exceedingly intricate art, I belive any student who wants to can learn enough about the process to turn it to considerable advantage. The following remarks will, I hope, prove helpful to those who have not given a whole lot of thought to the part revision plays in good writing.

Frequently the most important revisions occur before words are actually written down. This type of revision is a purely mental operation consisting of two distinct stages. In the first, the general line of development of a composition is mentally sketched all the way to its conclusion. Concerning the amount of sketching needed, there has been a great deal of misunderstanding and, I suspect, posturing. Some of the world's great critics have indirectly contributed to the popular misconception. To read Aristotle's relentless dissection of a well-constructed tragedy, to reflect on the implications of his assertion that no "part" can be "displaced" or "removed" without the whole being "disjointed and disturbed" (Poetics), one might imagine that so much forethought on the part of the playwright would require an outline half as long as the play itself. One's skepticism increases when one reads a work like "The Philosophy of Composition," in which Poe describes the genesis of "The Raven." In the microscopic detail he gives us of the mental computations that preceded the writing of the poem, we sense not so much the formulation of fact, or of a necessity, as we do the plea of

withering Poesy trying to commend itself to an Age of Science, where mathematical precision and rigorous deduction certify value. Though smewhat hyperbolic, Theodore Roethke's statement of how he went about making a poem probably comes claser to denoting the way writers typically create: "I learn by going where I have to go."

What those who stress meticulous pre-planning sometimes leave out of account, or gloss over, is the important role that spontaneity plays in good writing. In connection with the assignment of essays and research papers, teachers sometimes speak of detailed outlines as if they were an unequivocal virtue and thus locate a species of immorality in students' persistent desire to compose the paper first and, afterwards, extract from it the obligatory outline. We perhaps suffer a pang of conscience when we observe how commonly the best papers are accompanied by only a rudimentary outline, or, when not enforced, by none at all.

Asked why he writes, Norman Mailer once said "to find out what I believe." The rationale is not as extravagant or as waggish as it may sound. The fact is, many significant observations, reflections, qualifications simply cannot be anticipated or known prior to the actual process of writing. Ideas are, so to speak, discovered in medias res. An idea expressed evokes another, and that one in turn opens vistas to others. These new ideas may lead to broadening or alterations or rejection of the initial thesis. Forced to confront the emerging ideas, writers may find it necessary to modify old beliefs, to surrender cherished presuppositions. Committed to a strict allegiance to a detailed outline, determined not to interpolate into a composition anything that might "disjoint" the element of neat prefabrication, writers deny themselves the intellectual satisfaction that comes of approaching writing as a mode of discovery. Truth gets sacrificed to a transparent unity.

Of course, the magnitude of pre-planning is to an extent governed by the nature of the work projected. A five-hunderd word theme, for example, may profit from the kind of constraint that a fixed outline imposes more than a twenty-page essay would. In the shorter piece, the writer lacks space to pursue ideas that materialize in the course of writing. While, then, in all but the very shortest papers, it is not necessary to know in advance what will ultimately go into each and every paragraph or section, one should nevertheless have a general option—and by "general" I mean a latitude wide enough to allow treatment of unforeseen ramifications of the subject at hand—of the basic kind of information that will be placed at the beginning, in the middle, and at the end. In this initial thinking-through process, the writer sifts through various possibilities for each portion of the work. The writer should give especial heed to the opening paragraphs in that their tonal and thematic character will establish the boundaries of permissibility for all that follows, for boundaries there must be: receptivity to emerging ideas does not mean a disregard for unity altogether, but only for a superficial or straw "unity" that inhibits amplitude and intellectual honesty. The right kind of preparatory sifting can dramatically reduce the quantity of revision needed later. Where the sifting has been ignored, one commonly finds works singularly incoherent, marred by extraneous paragraphs, logical leaps, and irrelevant digressions. Once a composition gets too far out of hand, the most resolute attempts at repair may fail to restore it to health.

The other part of the mental revisions that occur before the placement of words on paper involves individual sentences and phrases. When we reflect on the mental activities that accompany the production of sentences, we sometimes find—when we are sure of our subject—that portions of sentences, and sometimes whole ones, seem to materialize full-blown in our minds and that we have merely to play the part of amanuenses, simply copying down the verbal epiphanies. When such genial visitations

occur, they are sometimes trustworthy, and we have reason to hope that the sentences so obtained will later require few, if any, alterations. But, even for seasoned writers, such a happy state of affairs is usually not in the order of things. Words easily written may be mere gesture, unconscious parroting of trite observations. They may confer a false optimism, especially if we have been led to believe that good writing is never "strained." There is much to be said for the Popeian dictum that "true ease in writing comes from art, not chance," or from the art that conceals art. Sentences that appear felicitous at the moment of construction may lose their charm, trenchancy, or force when we inspect them later, when the "heat of our invention" has cooled. "Repeat often," says Jonson in his Discoveries, "what we have formerly written," for it gives the writing "new strength, as if it grew lustier by the going back." While we may lack the patience to lay our works aside for nine years before making them public, as Horace recommended aspiring poets do, the advice is figuratively sound. Some blemishes, to be seen, require the perspective of time. One of the problems composition teachers face is inherent in the pedagogic situation in which they ordinarily find themselves: students' revisions must be accomplished within a severely restricted time frame.

Rather than words flowing from the pen, what customarily happens, especially to writers with well-developed verbal abilities, is that several ways to express an idea, or part of one, present themselves in rapid succession, almost, it may seem, simultaneously. When this happens, we are sometimes tempted to seize, arbitrarily, on one of these, perhaps the first one, and to give short shrift to the others. Though such indiscriminate choosing speeds up the writing, it is often destructive of stylistic excellence. For when we later go back to revise the whole composition, we discover that the alternatives summarily rejected, including many superior (in terms of clarity and aptness) to the ones we seized upon, can no longer be recalled.

It is true that some great names are among those who have not been so deliberate. Virgil and Dostoyevsky, for example, are said to have written their rough drafts in white heat and sometime thereafter labored to whip the rude first offerings into better shape. But such cases as these do not provide sufficient warrant for demeaning the value of careful initial selection of words. The Virgils and Dostoyevskis may, after all, have been successful in spite of their haste, not, in all likelihood, because of it. As Jonson said of the "Players" who bragged of Shakespeare's speedy writing: they chose "that circumstance to commend their friend by, wherein he most faulted." When we take time to examine the optional modes of expression that present themselves along the way, we usually find that the qualitative gain justifies the sacrifice of ease.

Sometimes, contrary to the availability of several options, there may at first crop up in our minds only a hazy approximation of the idea right for the context. In such a circumstance it is important to continue to grapple mentally with the elusive (at the time) idea until we have found the words that accurately denote. There is a two-fold danger in succumbing to the allurement of the vague approximation. The first is that words written down take on a deceptive solidity, a seductive tenacity—the more so, it seems, when they are typed—which makes it subsequently hard to relinquish them and which sometimes invests them with more merit, or sense, than they actually have. Though, again, the fact does not license emulation, Samuel Johnson imputed this kind of fault even to Shakespeare. When he encounters an "unwieldy sentiment," says Johnson in Preface to Shakespeare, he "comprises it in words such as occur, and leaves it to be disentangled and evolved by those who have more leisure to bestow upon it"—one of the reasons, we might guess, that Ben Jonson wished the Bard had been a conscientious blotter.

The other, and perhaps worse, danger of settling for an inexact representation of an idea is that left standing it can have a coercive effect on the entire composition. Even if it does not (which it often does) establish a pattern of indistinct expression, it can lead to a subtle and pernicious shift in the thematic direction of the composition. In most writing, especially that discursive in nature, each idea should flow into the next with a kind of logical inevitability. The introduction of an imprecisely stated idea commonly disrupts or changes the direction of the flow. The alien idea—it expresses something other than what we intended—produces a reorientation of thinking which often steers us far afield from our original purpose. Sometimes, in a belated restoration of intent, the writer at last returns to the initial and long-neglected thesis, but the tactic usually points up the overall incohesiveness. Many later headaches are avoided when we do some disciplined thinking prior to moving the pen.

If attention is given to the sort of mental emendations that ought to take place before we begin to write, our revisions to what we have written down will be a good deal easier. Fundamentally, there are two ways to go about revising the written composition. In the first we make no, or only minor, changes until we have completed a first draft. Some writers prefer this method because they feel it enhances the continuity of thematic development and because it subordinates the part to the whole. The method is especially suitable to brief compositions, like the five-hundred word theme, in which the writer can at once maintain the stamina needed to complete the draft and hold before the mind's eye the essentials of everything that has gone before. The disadvantage of the method, some writers feel, is a concomitant of one of its virtues: the subordination of the part to the whole. In the concern to reach journey's end, one may, through insufficient attention to the texture and sound, the form, of individual sentences, fail to provide aesthetic pleasure along the way. Not in poetry alone is, to paraphrase Coleridge, the pleasure of the whole tied to a gratification with the parts. When inadequate attention is given to the parts, the whole, far from being greater, may seem scarcely equal to their sum. Such neglect of the part can of course be avoided, for when the draft is finished, writers who use the "holistic" approach can always go back and polish the constituent elements. The problem, when it exists, is of psychological rather than lingual origin. Some writers are subject to the sort of foible Johnson also ascribed to Shakespeare: "When he found himself near the end of his work . . . he shortened the labor to snatch the profit."

Though it tends to lengthen the labor, many writers still prefer to revamp each sentence or, alternatively, each paragraph, before striking the next one. (Erskine Caldwell would not begin a new page until the preceding one was typed up in its final form.) Those who use this second approach are inclined to be perfectionists who would rather treat each stylistic blemish as it arises than to risk the kind of psychological enervation that often attends the prospect of having to minister to a cumulative host of flaws. The attitude tends to elicit excellence; it is well suited to reduce verbosity and to vivify diction. Nor is the piecemeal mode of revision necessarily incompatible with a sensitivity to the character, or effect, of the whole. The slower pace can mean a fuller inspection of the subject and allow for a period of intellectual incubation favorable to the generation of new (and thematically appropriate) ideas. It is a liability only in those extreme instances where desire for perfection becomes paralysis of will, as in the fabled tale of the author who set out to write the world's greatest novel but fretted so long over the opening sentence—should the leaf be "streaked," or "striated"?—that death overtook him amidst his deliberation. Authors who revise as they go are not necessarily through with their work then they reach the last sentence. They customarily return to the opening and begin revising anew. Some—Pope was a preeminent example—revise the work numerous times; they know that **while many works suffer from inadequate revision, few ever perished from excess of it.**

More important than the choice of general approach are the changes made during revision. The character of these will be shaped in large measure by the writer's ability, experience, and discipline. On one end, the more elevated one, of the scale of revisionary complexity are those sophisticated reworkings that reflect concern for the likes of euphony and rhythm. By contrast, the student who has not mastered basic mechanics and usage may be content to correct a few verb forms, clarify a pronoun reference, supply a needed comma, and such. These, however, are the kinds of cosmetic changes which, though needed where fundamental errors exist, one hopes students can get beyond. In the intermediate range of complexity are those revisions which address such matters as thematic coherency, elaboration, clarity, deadwood, jargon, transitions, syntactical diversity, pacing. In this middle range is where the bulk of student work, and the instructor's, might be expected to fall.

As my remarks should imply, meaningful revision takes a lot of time. From a pedagogic standpoint, this means that papers written in class cannot usually be properly subjected to the process, not, at any rate, during one class period. One way out of the apparent dilemma (for teachers who like in-class writing) is to have students write first drafts one period and revise them in subsequent meetings. Or, another possibility, have them write rough drafts in class and revise outside. These arrangements might be less tidy than one would wish, but any set-up that insures ample time for revision should by its fruitfulness atone for whatever it might lack in convenience. The current hullabaloo about the poor quality of student writing may stem in part from teachers' insufficient efforts to instill in students an appreciation of the value, the necessity, of persistent revision. Literary excellence, our best writers agree, knows no short cuts.

ISSUES IN COLLEGE WRITING TO BE FOCUS OF CCCC CONVENTION IN SAN FRANCISCO

The nation's teachers of college writing will meet in San Francisco March 18-20, 1982, for the 33rd Annual Convention of the Conference on College Composition and Communication. "Serving Our Students, Our Public and Our Profession" is the theme for the meeting at the Hyatt Regency--Embarcadero. The convention will consist of 176 sessions on all aspects of teaching writing in college, plus two plenary sessions with guest speakers.

CCCC Chair James L. Hill, Albany State College, Georgia, will speak at the Opening Plenary Session. Hill, a specialist in American civilization and Afro-American studies, is chair of the Division of Arts and Sciences at Albany State. He has written on black authors and related topics for a number of publications, among them the JOURNAL OF NEGRO HISTORY, ASC JOURNAL OF ARTS AND SCIENCES, and the ARIZONA ENGLISH BULLETIN.

Janet Emig, who will give the keynote address at the Opening Plenary Session Thursday, March 18, is best known for her pioneering studies of the composing process. She is Associate Dean of Developmental Education and Professor of English Education at Rutgers University. She is author of THE COMPOSING PROCESSES OF TWELFTH GRADERS (1971) and a number of articles on the composing processes, as well as poetry in various journals.

Winston Weathers, guest speaker for the Second Plenary Session, has written textbooks in rhetoric, critical studies of authors as diverse as Par Lagerkvist and William Blake, poetry, and short stories.

During the 3-day convention, teachers and supervisors of college writing programs will deal with such issues as improving literacy in the face of contracting college budgets and application of new composition theory and recent research to college writing classrooms. Some of the specific topics are computer-assisted writing instruction, recent research on composing, administering writing programs, language usage, and reading-writing relationships.

THE REVISION PROCESS FOR REMEDIAL WRITERS

Criss E. Cannady

We've all heard students—especially the more stubborn ones, the more defensive ones, voice their opposition to studying grammar and composition by ardently saying, "Our friends know what we mean. Why do we need to know punctuation and all that stuff?" Or else, we often hear this response, "I can't write. I hate English." Naturally, we shake our heads and retort, "English is important, communication is essential." Of course, our problem, our task is to convince the developmental writer of this belief by making him see writing not just in terms of correctness, but of process, of discovery. When he begins to see composition in this way, he may see that grammar is not irrelevant, that punctuation and usage are not arbitrary rules conjured up by English teachers and professors who have nothing better to do than grade papers. Through revision, taught both in the classroom and the writing-lab, we can possibly convince him that writing is an individual process as well as product.

It is in the revision process that the student can see himself as a writer, not just a student memorizing grammatical rules. We've all seen the student who does well on tests and quizzes but cannot fully apply to his own writing what he has learned throughout the semester. Mina Shaughnessy, realizing the difficulty most students have in recognizing their sentence errors, says in her book, Errors and Expectations, "Unfortunately, proofreading, the central skill for this stage of the writing process, is one of the 'simple' skills students seldom learn."(1) Consequently, she calls for remedial classes that will "make writing more than an exercise, for only as a writer, rather than an exerciser, can a student develop the verbal responsiveness to his own thoughts and to the demands of the reader that produces genuinely mature syntax."(2) While teaching at the City College of the City University of New York, she discovered—like most of us—that the student, whether out of laziness, ignorance, impatience, or insecurity, is inclined to leave alone what he has written, believing he cannot say anything differently; he does not or cannot see alternatives—either grammatically or contextually. Therefore, in order for the student to see other possibilities both in what is said and how it is said, as soon as possible, both in the lab and in the classroom, the stages of revision must be taught. These three stages of revision are oral-revision, correction-revision, and transformation-revision. Of course, these are not totally separate, but for the sake of explanation, they are presented in this sequence.

In this first step, oral-revision, the student is asked to read out loud what he has initially written. This can be accomplished either in the writing-lab or in the classroom, and it should be begun the first or second week of class. Naturally, in either environment, the instructor or laboratory aide should not try to embarrass the student but rather encourage him. If the beginning writer has written something quite personal that he doesn't want to share, such a request should be honored. (For the most part, I have found that most remedial students are extremely honest about their feelings and not shy about presenting them to others). Of course, in the writing-lab, the student

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Chris Cannady, a former teacher, is now a free-lance writer and poet. This article is the text of a paper presented at the 1980 Rocky Mountain MLA Convention in Denver, Colorado.

working one-on-on with the aide will only read a sentence or two out loud. In either situation, the instructor or aide should ask the student, when he reads a troublesome sentence, if he could re-read it and perhaps say it another way. By this method, the student will begin to develop the skill of listening to what he meant to say, for often, the student will see, upon reading the passage, that he has accidentally left out words, letters, or word-endings.

Also, by repeating sentences out loud, the student starts to hear that writing does resemble speech. The importance of speech's resembling writing is many times forgotten, and this is regrettable since the student's speech is quite often more grammatically consistent in both sentence structure and content than his written work. Bill Bernhardt, who for years taught writing and reading and who has been the Coordinator of the Developmental English Program at the College of Staten Island, has observed in his book, Just Writing: Exercises to Improve Your Writing: "When students progressed to a point where they wrote as well as they spoke, the product, while far from perfect in many cases, was always a distinct improvement in comparison with previous writing."(3) Mina Shaughnessy, believing the student needs to hear what he has composed, says, "the first objective in the improvement of written syntax ought to be to give the student access in writing to what he already knows as a speaker."(4)

Obviously, there is more to revising a piece of written work than reading out loud. It is in step 2, correction-revision, that the student must learn to recognize and eventually remedy his own mistakes. (This does not signify, however, that he will completely abandon step 1.) After the student has begun to learn basic grammatical concepts, this second stage should be implemented, and, for the most part, in the writing lab, for the lab is generally suited for the student's individual needs; the beginning writer will feel less threatened because he can correct by himself, at his own pace, errors in grammar, punctuation, spelling, and usage. This practice of the student's becoming more of an editor, a proofreader, through constant attention to his own writing without always having the teacher peering over his shoulder and badgering him for perfection, is advocated by Shaughnessy:

> . . . eventually a student can learn to correct in his own writing what he has learned to correct in someone else's. His failure to do so immediately does not necessarily call for a repetition of the lesson but for more opportunity to apply the lesson to his own writing, preferably without any more teacher intervention except for a check in the margin or a general direction to edit the essay for the troublesome feature.(5)

Therefore, in the first stage of the correction-revision method, the instructor should indicate errors on the student's paper only by placing a bracket around them. (The teacher should mark only those errors which have been discussed in class; otherwise, the writer may be too confused and thus completely miss the point of the exercise.) In the writing lab, the student can, if he wishes, read the passage out loud, and the assistant can ask questions, such as, "How many ideas do you have in that sentence?" "Is this idea a complete sentence?" With the assistant, at first, interrogating the student in such a manner, the writer will begin to ask the same questions himself. Or at least, he will know that such questions are asked after initial composition. Later on, in the semester, he will not require such verbal instruction.

An example of this first stage in step 2 of revising is from an average English 101 (Written Fundamentals) student. Brackets indicate errors:

> Yesterday I went to town in Safford to see my girlfriend because we had a fight the other night. I told her it wasn't my fault[ ] but then I apologize[ ] to her at her parent's house[,] I knew she was sad to[.]

It is then the student's responsibility to correct his mistakes. As usual, this developmental writer did not have any problem understanding what his errors were, nor did he show any reluctance to remedy those mistakes. However, when a student does have trouble, the lab assistant can ask questions—for example, "How many ideas do you have in this sentence?" "What verb tense are you using?" Of course, if the student still does not comprehend why there should or shouldn't be a comma, the aide can explain the rule while at the same time emphasizing that revision is a learning method. Generally, the student will be able to amend his errors without much help from the assistant. Through this method of allowing the student to alter, for himself, his writing, he is able to grasp grammar in a more immediate way than he does by just turning in grammar exercises or by just receiving papers back with the teacher's notes and abbreviations in the margin.

The second example of this procedure is from a non-native speaker who wrote this piece of prose—from a longer essay—the first week of class:

> And while I am here at the college, I was hoping to take art class[ ] but I didn't[ ] I am in General Education,[,] I am not sure of my major yet. Hopefully I will have made up my min[e] by fall semester.

From this passage, one can immediately see that the student either did not understand the nature of compound sentences, or he did not know how to correctly punctuate them. The solution for such a problem as this is simple: give the student his own work to correct. Chances are, the developmental writer will eventually learn what a comma splice or run on sentence is much sooner through revision than by concentrating only on grammar exercises which cover his problem areas. Also, from this passage, one can notice that the student had trouble with verb tense. In this instance, since we had not yet discussed tense in class, I requested the lab instructor to talk very briefly to the student about the nature of time in writing. A few weeks later, when we began our discussion of verbs and tense, I then placed brackets around those places where the verb did not match the time period of the passage. Undoubtedly, I should add that I generally mark all spelling errors even at the beginning of the semester, even before we have a spelling unit. Perhaps I cannot contain myself, and I need to mark them, or perhaps I believe the student can, especially on assignments written outside of class, look up doubtful or unfamiliar words.

As the semester progresses, or for those students who are more advanced, the teacher can mark a vertical line in the left-hand margin to indicate that something is wrong. This is the second phase in the correction-revision process. And, similar to the previous stage, the lab aide, before immediately giving the student the right answer, should ask the student questions concerning what might be wrong—thus encouraging him to think for himself. Normally, at least for the student who really wants to improve, this procedure will enable him to apply what he has learned about grammar and punctuation.

And yet there is more to writing than grammatical perfection. Sandra Perl, in her study based on her work with five beginning writers at the University of New York, points out that many students unfortunately "have accepted the notion that knowing the grammatical rules means knowing how to write."(6) In order to change this attitude, the teacher should tell the student to see if he cannot transform what he has written either through sentence combining, expansion, word deletion, or addition. Probably it is in step 3, transformation-revision, that, for the first time, the developmental writer can see that writing is more than a product; it is an important process whereby the student learns for himself how to write more effectively.

One exercise to increase the student's interest in the possibilities of expression is to have him re-write or revise a passage he wrote last week or even two months ago by experimenting with adding or subtracting words. This procedure can be implemented either in the lab or in the classroom—or, for that matter, both. One possibility is that the student can take a piece of free-writing (an exercise where he writes down whatever comes to his mind without worrying about spelling or punctuation) and change the word order or the verb tense to see what differences arise from such alterations. If possible, the student can also change simple sentences to compound ones or compound sentences to complex ones and vice versa. Another idea is to have the writer review three or four pieces of his writing to see if he can not improve them through changing sentence structure or word order. The teacher or lab assistant can write such questions on the board as, "Is there any place I can be more specific? Less wordy? Does the middle need more improvement than the beginning? The end?" These types of questions—which can be found in Bill Bernhardt's Just Writing: Exercises to Improve Your Writing—will cause the student to examine more carefully his own writing and thereby cause him to discover his own solutions. Even if the student's attempts at this phase in revision are not startling, at least he has begun to believe that writing, particularly his, can be altered. Ideally, this last step should be introduced early on in the semester, especially when there is slack in the class schedule or when the student has completed his work in the lab and has a few minutes to spare. At first, this revision procedure may seem like more work for both the teacher and the lab assistant; however, not every written assignment produced in class needs to be corrected by either the assistant or the teacher. **There are times when the student should explore what he has learned in the semester without having to worry about correctness.**

A sample of a free-writing exercise, uncorrected, which I gave back to the student so that she could transform what she had written before, shows how well many students can work on their own, provided they are encouraged. I told her not to be too concerned about perfect grammar; instead, I wanted her to "play around" with words and ideas. First, the free writing:

> The sun was shining quit brightly; but was getting ready to go down for the evening I sat watching the children run play and even hit each other, yelling, "your it," I turned toward the sand and walk area just in time to see little Tony running away from his mom.

Four weeks later, in class—although this could also be accomplished in the lab—I asked her to revise the free-writing by inserting new words or by taking out unnecessary ones. Since we had discussed both compound and complex sentences in class, I asked her to see if she couldn't change sentence structure; she then, wrote this:

> While the sun was still shining quite brightly, but was getting ready to retire for the evening, I sat watching all the little children who were still running, playing, and even hitting each other. I turned toward the walk and sand play area just in time to see little Tony escaping from his mother.

Before the final revision, I asked the student if she saw any details or phrasing she gained on the second attempt but perhaps lost from the initial writing. She then re-wrote the passage a third time:

> While the sun shone quite brightly, ready to go down for the evening, I sat watching the children who were still running, playing, hitting each other, and yelling, "You're it!" I turned toward the sand play area just in time to see little Tony escaping from the arms of his mother.

As one can tell, there is a marked difference between passage #1 and the final, revised piece of writing. At this point, I must confess that this particular student was an excellent student—highly motivated and extremely teachable. For the most part, she had very little trouble with spelling, grammar, or punctuation.

Undoubtedly one asks, "What about the poor student?" Certainly an important question because many developmental students seem to need more help in their writing sometimes than we can possibly give them. However, even the slower student can more effectively understand grammar and punctuation through revising. Presented is the first version from a student who had to repeat English 101 (Written Fundamentals). This version also has brackets indicating the errors:

> As I turned the corner I saw an old friend Mark who looked different and fat. Mark went in this store to cash a check and cashier goes do you have any identification. Mark goes sure my Bank Card, I glanced at it and smiled.

The student, then, in the lab, corrected most of the errors. The lab assistant kept asking the writer to read the passage out loud; the second time the beginning writer realized he had left out the article "the" before cashier, and he noticed he needed punctuation marks to signal dialogue and a question. Now, the second version:

> As I turned the corner, I saw an old friend, Mark who looked different and fat. Mark walked into the store to cash a check, and the cashier asked for identification. Mark goes, "Sure, here is my Bank Card." I glanced at it and smiled.

For the last revision, I wanted the student to see if he couldn't be more specific. The student thought that perhaps he could add more information at the beginning of the passage and at the end:

> As I turned the corner, I saw an old friend, Mark who looked different, for he seemed to be a little fat. Mark walked into the store to cash a check, and the cashier, asked, "Do you have any identification?" Mark said, "Sure, my Bank Card." She then read off Mark's name and number, 4336-3325.

Still, even in the last version, the student has insisted on capitalizing Bank Card, but overall, the writing has improved. All three steps of the revision process were employed.

Although these three steps in revision—oral-revision, correction-revision, and transformation-revision have been presented in this paper as separate steps—they are, of course, part of the total writing process, for, as teachers and writers of English, we are aware that an author uses all three when looking over what he or she has written; we are all aware that writing is going over, changing, and going back. Thus, the instructor must keep in mind that step 1 should be applied again after step 3, that step 2 should be applied after the student has re-written his second or third draft. The purpose of the three-step revision procedure is to introduce a new attitude, a new way for the student to examine his method of composition. Perhaps, for the first time, the developmental writer can understand that grammar and punctuation are essential to communicating effectively, and that writing can become an act of personal involvement where he can gain self-significance and awareness.

Notes

[1]Mina P. Shaughnessy, Errors and Expectations: A Guide for the Teacher of Basic Writing (New York: Oxford University Press, 1977), p. 85.

[2]Shaughnessy, p. 89.

[3]Bill Bernhardt, Just Writing: Exercises to Improve Your Writing (New York: Teachers & Writers, 1977), p. 46.

[4]Shaughnessy, p. 87.

[5]Shaughnessy, p. 123.

[6]Sondra Perl, "Unskilled Writers as Composers," Teachers & Writers, XI, 1, 16.

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KENNETH BURKE'S LOGOLOGICAL ANALYSIS: A HEURISTIC FOR THE WHOLE OF THE WRITING PROCESS

Charles W. Bridges and Ronald F. Lunsford

One of the most important recent shifts in the way we talk about writing is that from discussing a piece of writing as finished product to discussing it in light of the process by which it evolves. Another such shift in emphasis in our talk about writing centers on the role of invention in the composing process—because teachers increasingly stress content over form in their students' writing, invention receives increased attention. And, as Richard Young points out, "It is no accident that the general shift in attention among rhetoricians from composed product to the composing process is occurring at the same time as the reemergence of invention as a rhetorical discipline. Invention requires a process view of rhetoric; and if the composing process is to be taught, rather than left to the student to be learned, arts associated with various stages of the process are necessary."(1)

In discussion of writing as process, the term "organic" has been used frequently. This term suggests a coherent whole, a unit which may not be arbitrarily divided without something of the whole being lost. Rather than implying that writing is more or less a mechanical activity (that is, that a piece of writing is erected according to a rigid, preconceived plan), an organic theory of composing implies that writing evolves from involvement, that a piece of writing holding significance for the writer develops as the writer's involvement with her writing task increases. As she probes her subject, her insight into it, ideally, becomes deeper and stronger. And in communicating that insight, an essay becomes the culmination of a process in which the writer grapples with her subject in an attempt to order it: the essay is the manifestation, the result, of that grappling. Implicit in this view of composing is the idea that all elements of the essay are so interrelated as to be inseparable, so that, for example, structure may not be arbitrarily imposed, and style may not be changed at whim to make a piece of writing "more effective." Any changes must be made with the writer's full awareness of her purpose, her audience, and so forth. Thus, in general, we may say that an organic theory of composing should have some unifying principle at its core that stresses these interrelationships and, therefore, that informs discussion of the whole of the composing process. In such a veiw of composing, invention would assume great importance, so much so that the role of invention would reach far beyond the writer's prewriting. As Richard Young notes, "In this conception [of composing], a method of invention is seen as useful throughout the process, from beginning to end."(2) At present, there are no rhetorics which present an organic theory of composing incorporating a method of invention which is available to the writer from start to finish.

During the 1960's invention did enjoy something of a renascence as more and more rhetoricians called for emphasis on content in student writing.(3) In answer to this call, several important studies of invention were conducted, and numerous heuristic procedures were derived from them.(4) As a direct result of this interest, the discussion

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of invention in most major texts became more comprehensive than it had been before, with many of these containing various heuristic procedures. There is little doubt that the authors of these texts intended these heuristics to help the student generate meaningful material for her writng, but the heuristics offered are helpful only to a point. Because the theory of invention and the heuristic derived from it developed apart from these rhetorics and then were adopted by their authors, discussion of invention seems to be inserted into these texts rather than incorporated into them.

What is needed, then, is a theory of composing at the center of which lies a method of invention the writer may apply from beginning to end, and such a theory may be based on Kenneth Burke's view of language—logology, the study of words about words. According to Burke, our language shapes our views of reality. We perceive reality through "terministic screens," which are, essentially, verbal filters each of us has constructed internally which cause us to focus on certain elements of situations we encounter rather than on others.(5) But while they give us an accurate picture of situations (accurate in the sense that they enable us to interpret situations, or reality, as we must), these screens are potentially harmful, for, as Burke notes, "even if any given [screen] is a reflection of reality, by its very nature as a [screen] it must be a selection of reality; and to this extent it must function as a deflection of reality."(6) Burke would have us analyze the language composing these screens so that we may understand better how our language may manipulate us, how our language shapes our perceptions of situations.

The application of Burke's theory potentially holds much for the student writer. When the writer comes to a topic, that topic is represented by some key word or key words which contain the writer's perception of the topic and in turn help shape the writer's perception of the topic. Of this phenomenon, Carl Klaus states, "... a writer in the act of using language is inescapably discovering the forming experience, for the words which a writer uses to define experience not only communicate but also shape that writer's perception of experience."(7) The writer knows much more about his topic than may be evident at first, and he can draw out, spin out to use Burke's term, the things he knows by systematically examining the word or words that represent for him the topic. Through such examination, the writer may discover more fully his feelings about the topic and may come to view writing as a means of self-discovery.

Burke calls his method of examining the hidden meanings in words Logological Analysis, a method which rests on the concept that language is abstract, that there is always much more in the non-verbal situation than can be captured by abstraction. A key word here is "situation." The abstraction inherent in language use allows us to talk about meaning without reference to any context, i.e., to any specific situation. Yet the individual perceptions that individuals bring to any discussion of these abstractions are grounded in specific situations, and part of the meaning which that individual ascribes to that abstraction is attributable to these situations.

For Burke, the prototype of non-verbal situations, illustrating the interrelatedness of all forces within the human situation, is the drama. Thus, he builds his system of logology upon the forces inherent in the drama. Now, inherent in the concept of drama is the concept of two opposing forces, usually represented by a protagonist and an antagonist. These two forces oppose each other, and as they do so, all other forces align themselves with either of these forces. Burke's Logological Analysis is a system of questions designed to uncover this structure in any dramatic situation. The first question—"What goes with what?"—enables us to outline a work's "dramatic alignment"; that is, we may examine the conflict between protagonist and antagonist.(9) The third question—"From what through what to what?" or "What follows

or follows from what?"—enables us to trace the drama's development as protagonist and antagonist clash, so that we trace the effects of that clashing.(10) In summary, Logological Analysis assumes this shape:

QUESTION	UNDERLYING PRINCIPLES
What goes with what?	Clustering
What opposes what?	Opposition
What follows or follows from what?	Proximity and Causation

While all of this might seem quite removed from student writing, there are some strong connections. We believe that writing should come from the writer's involvement with her subject, and a Burkeian approach to writing would provide a means of heightening the student's involvement with her writing. Any word or group of words which the student uses is representative of the set of non-verbal meanings unique to that student. That group of meanings has been generated from the situations in which that writer has used that word or seen it used, and what she wants to say about that word is the product of the non-verbal drama that has been playing itself out, whether the writer was aware of this play or not. Logological Analysis is a means of tapping this drama, of helping the writer to find her unique perspective of a particular subject.

With the addition of clarifying questions which deomonstrate the types of questions the student writer may ask as he probes his experience, Logological Analysis may be developed into a potentially powerful heuristic procedure for use in the writing class. With X representing the object of the student's exploration, whether individual words or entire topic, the heuristic would assume this shape:

What goes with what? (Association)

What is X?
What goes with X?
What do you associate with X?
How is X like other things?
What are the causes of X?
How did X come to be?

What opposes what? (Opposition)

What physical opposition is there to X?
What theoretical or philosophical opposition is there to X?
How is X unlike other similar things?
What about X is odd, incongruous, or unusual?

What follows or follows from what? (Proximity and Causation)

What follows X chronologically? Spatially?
What results from X?
What have been, are, or will be the effects of X?
What are the implications of X?
Is X good? Bad? Desirable? Undesirable? Necessary?

These questions can help the writer explore the meanings of her words because they are derived from the principles of operations the mind uses as it thinks; that is,

the questions are based on the assumption that we order experience through language by using the principles of comparison and/or contrast, classification, and definition. When we are confronted by a new experience, we order it by sorting it. We note that the new experience is like some other experience in our past and can therefore be seen as being of the same type of experience as that in the past. We compare, then, the new to the old and then classify the new as being of the same type as the old. We also note differences between the new and the old, which helps us to order more completely the new. In doing so, we contrast the new to the old. In addition, we name or label; so we define as well as compare, contrast, and classify. These operations may occur in any sequence or combination of sequences, and they do reflect the mind at work. But they do not fully represent the mind at work, because any sorting or ordering the mind does ends with some value judgment about the just-sorted experience. In other words, this sorting process ends when we tell ourselves how we feel about the experience. Now, this judgment may not be verbalized; in fact, it is often made only subconsciously and is little more complex than "I like it" or "I don't like it." Whether verbalized and fully realized or only stored subconsciously, the judgment is made as the mind, in light of past experience and feeling about that experience, examines the implications of the new experience. It is precisely this judgment which carries the importance or significance of the experience for the writer, and it is the writer's task to discover and then reveal to a reader this significance, this meaning. The degree to which the writer attempts to find this significance marks the degree of her involvement with her topic, and Logological Analysis provides the writer a means with which she may become deeply involved with her subject.

While space will not permit a fully developed application of the heuristic, the following implies the extent to which the heuristic will help the student generate material to use in an essay, material which will hold his personal insight into his topic. The first set of questions can help the writer pull together what he normally associates with a particular topic. Included in things he normally associates are those things in keeping or in harmony with the topic. As he lists what goes with the topic, the writer may examine how it is like other things, or he may examine properties which are peculiar to that topic. If, for example, he sees the huge smokestacks of the XYZ Refining Company (XYZRC), he may associate other smokestacks he has seen and all that accompanies them, (e.g., smoke, soot, ash) with the stacks of XYZRC. Or he may recall specific instances of involvement with or facts about those particular stacks—soot he has seen, lead-laden air he has breathed, articles in local papers he has read, and so forth. The second set of questions can help the writer examine the points of opposition within a particular topic or to list those things about the topic that set it apart from similar topics. Are there, for example, groups or individuals who have voiced opposition to the XYZRC smokestacks because they belch pollution by the hour? What is the nature of the opposition? Does there seem to be a lack of general concern for the public on the part of XYZRC? The third set of questions can lead the writer toward a realization of the topic's significance, because these questions direct the writer to examine the implications he sees arising from the topic. What will be the effect or effects of the topic? What, for example, will be the effect of XYZRC's continued emissions? Should the company be required to clean up its emissions or shut down? What will be the effect of the plant's shutting down? How many workers will lose their jobs? Does the loss of jobs offset the pollution? In examining the effects or implications of the topic, the writer interprets experience and in this interpretation discovers what he thinks to be significant in his topic.

To measure the potential usefulness of Logological Analysis as a heuristic device, we may turn to criteria established by Richard Young, Alton Becker, and Kenneth Pike in Rhetoric: Discovery and Change in this concise statement of the function of a heuristic procedure:

(1) It aids the investigator in retrieving information that he has stored in his mind. (When we have a problem, we generally know more that is relevant to it than we think we do, but we often have difficulty in retreiving the relevant information and bringing it to bear on the problem.)

(2) It draws attention to important information that the investigator does not possess but can acquire by direct observation, reading, experimentation, and so on.

(3) It prepares the investigator's mind for the intuition of an ordering principle, or hypothesis.(11)

Obviously, Logological Analysis satisfies the first of these criteria in requiring the writer to search her own mind for material pertinent to her subject. And by focusing her attention on the associations, oppositions, and implications she sees in her subject, it has great potential to help the student generate a mass of meaningful material about her subject. The heuristic also satisfies the second requirement for, in her exploration of a subject, the writer may well find gaps in her knowledge to be filled by any method of research she chooses. But it especially speaks to the third criterion by asking the student to make some sort of judgment (by examining the implications of the subject), thereby leading her to discover meaning in a subject, **to discover that she just might have something to say after all,** which **is the most important discovery the student writer can make.**

Because writing involves the writer in discovering and revealing meaning, the study of writing necessarily involves the study of how individual words have meaning (e.g., denotations vs. connotation) and how groups of words have meaning through the various ways in which they are joined. Consider these two sentences:

John left the party at midnight, and Bill left at two.
John left the party a midnight, but Bill left at two.

Each describes the same phenomena, that is, two people leaving a party at different times, but the two sentences are obviously not synonymous because the connectives, and and but, used to join the independent clauses in each, signal entirely differnet meanings. If a piece of writing is to carry meaning effectively, the writer must attend to the relationships he lists as existing between and among the thoughts he writes on the page. And the logological heuristic provides insight into the ways in which pieces of information may be related to each other. Given one piece of information, other material which is generated may be related to the first by means of any of four basic relationships implicit in the heuristic:

Question	Basic Relationship
What goes with what?	Association
What opposes what?	Opposition
What follows what?	Proximity
What follows from what?	Causation

These relationships form the basis of our inquiry into the heuristic's availability to the writer once he has completed his prewriting and moves to the writing and rewriting stages of his writing process.

The heuristic can help the writer structure what she wants to say; thus, it can be useful in the writing stage. By asking questions of association, the writer can use the

heuristic to pull together pieces of information to present as a paragraph from the material she generated in her prewriting. Or she may use it as an aid to developing a topic sentence for a particular paragraph by considering the implications of the material she wishes to report. One freshman writer employs such use of the heuristic and reports of this use in an essay describing his writing process. He states that, after taking notes in his prewriting, he enters the writing stage, which "... is an extension of the note-taking phase. In this stage, I elaborate upon the notes I have already written. I can usually write more notes by drawing conclusions and generalizations from the notes. Then I begin organizing the notes by drawing lines and circles around similar ideas. These will eventually become the basic paragraphs in the paper. The groups I then number in a logical order for the paper to follow." In structuring not only individual paragraphs but also the entire paper, this writer draws on three of the four relationships which we contend may obtain between or among pieces of information. In "drawing conclusions and generalizations from the notes," this writer is working to form topic sentences by examining the implications of the material at hand; thus, he is employing those questions based on the relationship we label "Causation." In "organizing the notes by drawing lines and circles arond similar ideas," this writer is working to form paragraphs by examining which parts of his prewriting go with other parts; thus, he is examining his material using questions based on the "Association" relationship. Finally, in numbering "the groups... in a logical order for the paper to follow," this writer is working to provide a superstructure for the essay by asking questions based on the "Proximity" relationship. Whether he consciously employs these questions is of little concern here. What is of concern is first that a given writer may employ them as he thinks necessary and then that the application of the questions may prove helpful by guiding the writer's thinking as he writes. And in creating order for his thoughts, the writer engages in invention; thus, we may view the writing stage as more than the mechanical fleshing out of a rigid outline, and we may view the logological heuristic as available for use in this stage.

The rewriting stage is potentially no less creative than the prewriting stage, and Logological Analysis is especially applicable in rewriting, particularly when the writer sees revision as far more than mere recopying. As the writer revises, as she adds, deletes, rearranges, and/or restates the material of her essay, she creates that essay anew, sharpening or heightening her meaning, discovering in so doing new meaning. Klaus' staement, "...a writer in the act of using language is inescapably discovering and forming experiences, for the words which a writer uses to define experience not only communicate but also shape that writer's perception of experience,"(12) is pertinent here, because it points to the need for the writer to examine closely the words she uses to define her experience. To realize the true importance of experience, that is, its effect on her, the writer must examine the language and the arrangement of it that she uses to report her perception of that experience, to see that each word, sentence, and paragraph properly aligns with other words, sentences, and paragraphs to capture the essence, the significance, of that experience, and then to reveal that significance to a reader. Only when the writer decides, after close examination (keeping what she should and changing what she must), that her essay carries the meaning she intended and is satisfied that the meaning is significant for her—only then can it be said that the essay is fully created, fully invented.

The examinatin by means of logological analysis of essays written by two students will help support our assertion that the basic questions of the heuristic offer the writer a means of invention useful in revising.

Untitled

As I look at the advantages of living on a farm, I can see how it has aided in the development of my life. I love living on a farm and consider it the only place for my well being.

Whenever I get restless, I have a list of things to do such as: fishing, horse back riding, gardening or playing with my pets. There is never a dull moment. A farm is also the perfect place for collecting thoughts. A long walk through a patch of woods or an open field is the best prescription for a troubled mind.

Summer nights on a farm are wonderful for relieving stress and tension of a busy day. Nothing seems more relaxing than sitting on a porch in the quiet darkness with an occasional chirping frog or croaking toad.

Fresh air is one thing city people never smell and fresh meat and vegetables are things city people never taste. Many people consider living in a noisy and crowded neighborhood the only way to live; whereas, to me living on a farm has all the advantages.

Obviously, this paper is in need of substantial revision. It reveals clearly that its writer was not at all involved with her topic; instead, she wrote generalities that anyone could have written that simply are not true in all cases—there are bound to be dull moments on the farm, and any number of "city people" can smell fresh air and taste fresh meat and vegetables. Such generalities point to the paper's triteness and predictability, and they point to what we consider a more serious problem in the paper—the writer has not discovered what in the topic is meaningful for her. Her invention in this essay, then, is incomplete. She implies that she has found such significance by saying that the farm "has aided in the development of my life." Her job, if she recognizes this thought as the meaning the paper should carry, is to spin out the implications of the thought. This, however, she does not do, falling back instead on a tired point of view of the farm as idyllic.

A brief analysis of the essay will show the extent to which the writer fails to reveal meaning. Our analysis is based on the assumption that any two pieces of information will be related to each other by means of one of the relationships listed in the logological heuristic given above. If the relationships in the paragraphs in the essay are explicitly shown through transition, we have underlined the words marking the relationships. If, however, the relationships are only implied, we have used these connective words to represent the relationships, based on Logological Analysis:

Question	Connective	Basic Relationship
What goes with what?	AND	Association
What opposes what?	BUT	Opposition
What follows what?	NEXT	Proximity
What follows from what?	BECAUSE	Causation

Untitled

1 1. As I look at the advantages of living on a farm, I can see how it has aided in development of my life. 2. [BECAUSE] I love living on a farm and consider it the only place for my well being.

3. [AND] Whenever I get restless, I have a list of things to do such as: fishing, horse back riding, gardening or playng with my pets. 4. [BECAUSE] There is never a dull moment. 5. [AND] A farm is also the
2 perfect place for collecting thoughts. 6. [BECAUSE] A long walk through a patch of woods or an open field is the best prescription for a troubled mind.

7. [AND] Summer nights on a farm are wonderful for relieving stress and tension of a busy day. 8. [AND] Nothing seems more relaxing than
3 sitting on a porch in the quiet darkness with an occasional chirping frog or croaking toad.

9. [AND] Fresh air is one thing city people never smell and fresh meat and vegetables are things city people never taste. 10. [AND] Many
4 people consider living in a noisy and crowded neighborhood the only way to live; whereas, to me living on a farm has all the advantages.

The first paragraph hints at th writer's real subject, that the farm has had a profound effect on her personal development. But this is not what the paper develops. Sentence Two suggests a BECAUSE relationship with Sentence One, yet there is no cause/effect relationship evident. The writer's love of the farm, the paper says, stems not from the writer's recognition that it has helped her mature but from the writer's pastoral view of the farm. Further, as the development of the paper shows, the two parts of Sentence Two, marked by the verbs love and consider, have no logical relationship; the and implies that "I love living on the farm" and "I consider it the only place for my well being" have a much stronger relationship than they actually do. If these parts were to be logically related, they would be related by BECAUSE, but as between Sentences One and Two, no cause/effect relationship between the parts of Sentence Two really exists.

Thus far, our analysis shows an introductory paragraph which is unfocused, a paragraph containing two disjunct thoughts which are forced together with faulty transition. And this lack of focus is characteristic of the rest of the paper. What the paragraph and the rest of the paper need is close examination by the writer so that she might see how poorly the parts do fit together.

The primary ordering principle in the rest of the paper is AND; only two of the remaining eight connections, those between Sentences Three and Four and between Sentences Five and Six, are not AND. The writer, then, sees the bulk of the remaining material as being generated by the "What goes with what?" question, that is, what "goes with" loving life on the farm? This question, however, is the wrong one for this writer to have asked, because the material points to why she would arrive at the conclusion that she loves life on the farm. She should have asked the "What follows from what?" question, because the paper actually completes this "thesis": "I love life on the farm because..." The focus in Paragraph One seems to be "I love life on the farm becuase it has aided in the development of my life." From this paragraph, the reader expects the writer to illustrate specifically how the farm has aided her personal development. The writer, however, actually illustrates the idea that living on the farm is fun and healthful, which are physical benefits that would not necessarily occasion the type of personal growth the writer implies she has experienced. Because she has not realized what point she wants to make, the writer has not fully revealed her meaning in the paper; she has not examined the material she first generated and subsequently incorporated in her essay closely enough to see that the relationships she implies are existing actually do not. Does she want to say "Life on the farm is physically beneficial" or "Life on the farm has been personally fulfilling"? Until she

decides, the paper will remain a muddle. And we contend that her chances of producing a good essay—that is, one that makes what she considers a personally significant statement—are better if she chooses the latter focus, because such a focus would necessitate a personal rather than a stock response. Any number of people could list physical benefits to be derived from farm life, but only this writer can detail the farm's role in her maturation and in the development of her values. In examining her experience by applying the logological heuristic, she could arrive at a far deeper understanding of that experience than the paper at present reveals. The paper could become a significant one for the writer, and her application of Logological Analysis throughout her writing—from her initial generation of material through a final analysis of explicit and implicit relationships among the parts of her paper—could help her to write an essay holding such significance.

The next two papers present a different challenge to their author than did the preceding student essay. Of these next essays, the second is a revision of the first, and the writer's task was not so much to completely create a new essay as to generate more material than she presented originally.

Only a Reflection

1 Infectious sounds reached our ears as we stepped into the dim passage. My friend and I strolled towards the chattering voices and tinkling laughter coming from a larger room in which we could see small tables and chairs. As we approached the entrance, the music rose and surrounded us, deafening my ears to any other sound, and we entered into a wonderland of lights and sounds.

2 My attention was immediately focused on th brilliant dance floor in the center, an oasis of bright color in the otherwise unilluminated room. I was drawn to it and became one of the many swaying, swinging bodies caught in the pulsating rhythm of the disco hit. The floor throbbed with radiant yellows, reds, grens, and blues. Overhead, reflecting hues bounced off the ceiling in equal excitement. Stardust sprinkled from a sparkling globe suspended over our heads, creating an aura of make-believe. The tempo quickened, vibrant and wildly electrifying, rising until suddenly only the turbulent percussion was left, beating like the heart of a huge creature, and strobe lights began to flash, catching seconds and holding them for a fleeting moment before they whisked away to become minutes. Just as I couldn't stand it for any longer, the music became fluid and smooth once more, coaxing my body to glide along with it.

3 As I made a quick turn, my hand slid against a smooth, cold surface. Startled, I looked to see what it was. Staring back at me was someone who looked very familiar, and I realized it was my reflection. The whole wall was mirrored. What I thought was the other half of this fantasy world was actually only a reflection. I turned back, shocked and a little disillusioned. The blinking lights didn't seem as alive anymore. The rocking music was noise pounding in my head. The swaying bodies were no longer in unison with mine. Instead they jostled and bumped me, stepping on my feet and irritating my nerves. "Where had the dreamland gone?" I wondered, and as I slowly pivoted, I saw it in the reflection on the wall.

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My attention was immediately focused on the brilliant dance floor in the center, an oasis of bright clor in the dim, candle-lit room. I was drawn to it and became one of the many swaying, swinging bodies caught in the pulsating rhythm of the disco hit. The floor throbbed with radiant yellows,
2 reds, greens, and blues. Overhead, reflecting hues bounced off the ceiling in answering frenzy. Stardust sprinkled from a sparkling globe suspended over our head, creating an aura of make-believe. The tempo quickened, vibrant and wildly electrifying, rising until suddenly only the turbulent percussion was left, beating like the heart of a huge creature, and strobe light began to flash, catching seconds and holding them for a fleeting moment before they whisked away to become minutes. Just as I couldn't stand it any longer, the music became fluid and smooth once more, coaxing my body to glide along with it.

Other dancers were caught in the turbulence of the floor, their masklike faces floating around me. Not to be outdone by the lights around them, most of the dancers wore exceptional outfits; some girls were dressed in swirling dresses of light chiffon, some in clinging straight-leg pantsuits with three-inch heels on their feet, others in satin blouses which
3 reflected the brilliancy of the floor. The guys wore dark three-piece suits with bright colored shirts underneath, or slacks which emphasized long muscular legs topped with striped shirts and thin neckties. Everyone was transformed into an ideal character, dressed in costumes they would not dream of wearing in any real world. Here in this disco fantasy everyone was beautiful, sexy, and desirable.

I suddenly wondered who or what was controlling all the swinging bodies caught up in the wonderland of flashing lights and throbbing sounds. I looked over a sea of heads to a tiny enclosed corner of the floor. Standing on a slightly elevated platform was a yong man surrounded by knobs, switches, and two turntables. He held an earphone to his ear with
4 one hand and placed the needle on a record with the other hand, preparing for the next song. When the record being played ended, the dancers stopped for a minute, only to be called back to the dance when this young man beckoned. He started the next record, twisted a few knobs, flipped a few switches, and transformed the disco from yellow to blue to green. Completely absorbed in what he was doing, the young man seemed almost to be a puppeteer, controlling the life of the disco with music and lights as his strings.

Quickly, I turned away. My hand slid against a smooth, cool surface. Startled, I looked to see what it was. Staring back at me was someone who looked familiar, and I realized it was my reflection. The whole wall was
5 mirrored. What I thought was the other half of this fantasy world was only a reflection. I turned back, shocked and a little disillusioned. The blinking lights didn't seem as alive anymore. The rocking music was noise pounding in my head. The swaying bodies were no longer in unison with mine.

> Instead, they jostled and bumped into me, stepping on my feet and irritating my nerves. Where had the dreamland gone? As I slowly pivoted, I saw it in the reflection on the wall.

The first of these two papers has its strengths. For one thing, its language is vivid and helps to recreate the scene the writer saw. For another, its paragraphs are unified and coherent; the writer has employed the principles of chronology in Paragraphs One and Three and of space in Paragraph Two as well. But this essay, despite its strengths, is seriously flawed in that the movement from Paragraphs One and Two to Paragraph Three is abrupt. In Paragraph One, the reader enters the disco with the writer, and in Paragraph Two, the writer leaves the reader with positive feelings about the disco: "...the music became fluid and smooth once more, coaxing my body to glide along with it." The imagery here connnotes tranquility, and the reader is lulled, as was the writer. The relationship among the sentences of these first two paragraphs and between the paragraphs themselves is that of "Proximity"; the sentences and the paragraphs are either simple description or narration. When the writer attempts to reveal her interpretation of her experience, however, she creates an inductive leap that the reader is not able to make readily. To interpret an experience, a writer must examine the implications of that experience; she must ask, in other words, questions generated by the principle of "Causation," asking "What follows from what?" And that interpretation must follow logically from that experience. In an essay, each part should logically follow from that which precedes it, but in the essay under consideration here, the student's interpretation of her experience at the disco, presented in Paragraph Three, does not logically derive from the material presented in Paragraph One and Two. Instead, the movement from Paragraph Two to Paragraph Three is abrupt, and student readers in the class with this writer questioned whether the interpretation entered naturally and logically. These readers felt the writer had not prepared them well enough for the entry of the presentation of her perception of the disco world as sham, and they asked for more detail. In this instance, the writer had not fully invented her material; the essay did not effectively carry the significance she saw in her topic. That significance is obviously a part of the essay, but its presentation to the readers is incomplete. When the writer realized that the paper was not as effective as she had originally thought, she spent considerable time revising, because her statement about the disco was one she wanted to make. Hence, the revised version.

The second essay, in our opinion and in that of its author, is much better than the first. While there are few changes in the first two and the last paragraphs, the gap that exists between Paragraphs Two and Three in the first essay is very effectively bridged as the writer continued to invent her material for the revised essay. But not only did she generate more material for her essay; she also discovered more completely the meaning the subject holds for her. This second essay holds a significant statement for the writer, because rather than merely reporting the details of her experience at the disco, the writer has gone beyond the chronological and the spatial (relationships of "Proximity") to examine fully the associations, oppositions, and implications of those details, and in doing so has fully spun out the significance of her experience.

Taken in isolation, the first two paragraphs of the revision do not hold the writer's meaning because they merely report what happened and describe the scene. But with Paragraph Three, the writer begins to reveal meaning, and a completeness and logical progression begin to emerge here that are not found in the original version. The writer continues to describe, but after she finishes her description she examines, in the last two sentences of Paragraph Three, its implications. These sentences

neither tell any more of the story nor describe anything new; rather, they interpret the information already presented and give the reader a sense of fulfillment not found in the first two paragraphs. They interpret a segment of the writer's experience at the disco; thus, they help to prepare the reader more completely for the full interpretation, revealed in the last paragraph, of the disco's illusory nature. Such preparation is missing in the first version; without it, that version suffers.

In Paragraph Four, the writer continues this process of building meaning by examining the implications of the details she presents. As she did in Paragraph Three, she interprets those details, and by focusing on the young man as being in control rather than on the individual dancers as being in control, the writer completes the bridge that spans the gap we noted as existing between Paragraphs Two and Three in the original essay. Paragraph Four of the revision provides a contrast for Paragraph Three of the same paper, showing that the ideality of the disco as presented in Paragraph Three is not real. In Paragraph Four, the tranquility of the scene is shattered by the writer's thinking that there is something wrong, something almost sinister about the young man at work. And the revelation of this thought provides the transition necessary to move the reader smoothly into the final paragraph. Rather than basing her paper on the simple relationship of "Proximity," the writer has based it on that of "Causation," with her full realization that the world of the disco is a sham following from her seeing the young man as a puppeteer, as one who manipulates the dancers completely. The writer has now fully invented her essay. As a whole, the revision gives the reader a sense of completeness which the original does not, not because the revision is longer—how long does any piece of writing have to be to be complete?—but because it builds more completely than the first the writer's meaning, her comment on the disco, by showing the relationships among the parts of her experience more clearly and more fully than the first. Once she recognized the need for revision, she applied the heuristic more comprehensively than she had before, using it not only to generate meaningful material with which to expand the essay but also to examine the relationships among the various materials she generated so that she arived at a deeper understanding of the disco's effect on her.

The student who writes and analyzes such descriptions as those about the disco should, in the process, prepare himself to write expository and argumentative essays that are more clearly significant first for him and then for his reader because he should come to see that he can make a significant comment even on global topics by examining what those topics mean for him through his application of the heuristic. And he should come to understand that those pieces of information to which he gives meaning by the way he puts them together will have a logical relationship between and/or among them. From this he should come to see that these logical relationships must exist between and/or among groups of clauses, sentences, paragraphs, even groups of paragraphs. And this realization should focus him on the necessity of examining the relationships between and/or among the various parts of his writing to ensure that they do relate logically. The logological heuristic provides a means for such examination and, therefore, provides a means of invention available for revision.

A problem inherent in offering any heuristic device is that it may be applied mechanically, so that writing would be reduced to exercise. However, the logological heuristic does not readily lend itself to such mechanical application. Its questions are broad enough to help the writer generate specific material about a wide range of topics, but the questions will not in themselves determine the order of presentation of the material she chooses to include in her essay, nor will they guarantee the writer's

finding a real subject, that something significant the writer thinks worth communicating. It simply will enhance her search for that real subject and the best order for that subject's presentation to a reader. Further, the best use the writer can make of any heuristic is to use it so much that she becomes familiar with it, so familiar that she internalizes it and applies it unconsciously, returning to it consciously only when she needs to. The logological heuristic is one the student may internalize rather easily, because its three primary questions are based on the principles of comparison, contrast, and cause and effect, principles the student uses daily to order her experience. Once the student grasps this point, she should be able to apply them as consciously as she deems necessary, when, for example, she needs more material or when she is trying to discover meaning in the jumble of her experience or the jumble of material she has generated. Given the nature of its questions, the heuristic seems simple, yet it is complex--not only can it help the writer range widely over her thoughts, it can also help her to analyze the expression of those thoughts. The heuristic's simplicity, then, is deceptive, but however deceptive, the heuristic is one with which student writers have been and can be comfortable.

Further, the heuristic offers insight into the writing process, providing points of departure for discussion. It can, for example, demonstrate how structure and meaning are interrelated, how the structure of a piece of writing reveals meaning and how the meaning the writer intends to reveal determines the structure; so it may help the writing teacher demonstrate and talk about structure as organic, as arising naturally from within a topic rather than being something the writer imposes arbitrarily. Logological Analysis also provides a means of invention available throughout that process. Set in the context of an organic view of the writing process, the heuristic is not merely a device to be jettisoned when the writer moves to the writing and rewriting stages; rather, it informs these stages as the writer may continue to use it to create and shape his material. Logological Analysis, then, forms the basis for a comprehensive approach to the teaching of writing, its various applications speaking to Richard Young's call for the development of "arts associated with the various stages of the [writing] process..."(13)

Notes

[1]Richard Young, "Invention: A Topographical Survey," in Teaching Composition: 10 Bibliographical Essays, ed Gary Tate (Ft. Worth, Texas: Texas Christian University Press, 1976), p.33.

[2]Young, p. 34.

[3]See Wayne Booth, "The Rhetorical Stance," College Composition and Communication, 14 (1963); Edward P.J. Corbett, "What is Being Revived," College Composition and Communication, 18 (1967); David V. Harrington, "Teaching Students the Art of Discovery," College Composition and Communication, 19 (1968); James M. McCrimmon, "Toward More Rewarding Emphases in the Teaching of Composition," in Language and Teaching: Essays in Honor of W. Wilbur Hatfield, ed. Virginia McDavid (Chicago: Chicago State College Press, 1969); James M. McCrimmon, "Will the New Rhetorics Produce New Emphases in the Composition Class?" College Composition and Communication, 20 (1969). An especially good discussion of invention's revival and several essays on invention may be found in W. Ross Winterowd's Comtemporary Rhetoric: A Conceptual Background with Readings (New York: Harcourt Brace Jovanovich, 1975).

[4]See D. Gordon Rohman and Albert O. Wlecke, Pre-Writing: The Construction and Application of Models for Concept Formation in Writing (Office of Education, U.S.

Department of HEW, Project No 2174, 1963). A summary of this study may be found in D. Gordon Rohman, "Pre-Writing: The Stage of Discovery in the Writing Process," College Composition and Communication, 16 (1965). See also Kenneth L. Pike, "A Linguistic Contribution to Composition," College Composition and Communication, 15 (1964). Pike's essay is reprinted in Tagmemics: The Study of Units Beyond the Sentence (NCTE, 1964) along with three others derived from it. See also Richard E. Young, Alton L. Becker, and Kenneth L. Pike, Rhetoric: Discovery and Change (New York: Harcourt, Brace, and World, Inc., 1970). See also Edward P.J. Corbett, Classical Rhetoric for the Modern Student (New York: Oxford University Press, 1971); and Richard L. Larson, "Discovery Through Questioning: A Plan for Teaching Rhetorical Invention," College English (Nov. 1968).

[5]Kenneth Burke, "Terministic Screens" Language as Symbolic Action (Berkeley: University of California Press, 1966), p.45.

[6]Burke, "Terministic Screens," p.45.

[7]Carl Klaus, "Public Opinion and Professional Belief," College Composition and Communication, 27 (1976), 337.

[8]Kenneth Burke, "The Philosophy of Literary Form," The Philosophy of Literary Form, 2nd ed. (Baton Rouge: Louisiana State University Press, 1967), p.20.

[9]Burke, "Philosophy," p. 69.

[10]Burke, "Philosophy," pp. 70-71.

[11]Richard E. Young, Alton L. Becker, and Kenneth L. Pike, Rhetoric: Discovery and Change (Harcourt, Brace, and World, Inc., 1970), p. 120.

[12]Klaus, p. 337.

[13]Young, "Invention," p. 33.

FROM SOUP TO NUTS: THE WHOLE WRITING PROCESS

James P. Beck

Indeed we know that writing is less a final stately product, than a dynamic (if tangly) process, involving prewriting to discover meaning for oneself, rewriting(s) to cinch that meaning and deliver it to audience. Composition research confirms this; today, "process" shares the limelight with "audience" as a key concern. Actual writers know this; for me finally to get my several dozen feature-articles published in 15 magazines during the last five years, I had to rewrite—and rewrite—a seemingly endless series of embarrassingly-clotted drafts.

But our students don't realize the primacy of process. My freshmen still revere "outlines" (or think they should), abhor "messy" first drafts, and rarely tinker speculatively—just "march through Georgia" in one over-clean draft which they then type right off. Nor do textbooks fully feature process-awareness. Many do discuss it now; but not one seems to display one personal essay complete through all the stages—from soup of germination to nuts of final editing. Even the "sample research paper" shows a gap between neat notecards and neat final draft. But the stork doesn't bring papers; and so I thought it time to tell my freshmen the facts of the writer's life thus.

To do this, to show—not just tell—them about process, I went farther, at last, than the usual drafts-pinned-on-bulletin-board. This last year, I built my own sample specimen—wrote up an essay on "sports," even as I had assigned English 101 to do. I wrote it from scratch; saved all the prewriting and drafts; and had all the evidence duplicated in a handout-packet. Twenty pages of material to produce a 500-word essay! The thing was difficult to write "naturally" but also representatively; but my soiled, fertile drafts did show two key phenomena about the writing process. (1) The earlier stages of writing produce actual (if non-linear) discovery of meaning in the very act, and (2) the later stages do not just touch up diction and the like, but can revamp wholesale the content and approach and larger structure too.

The model—those twenty pages of sheer creativity on tan paper—worked well in class, not as rigid recipe, but flexible tour-guide to foster students' own pre- and re-writing efforts which followed. On this basis, I'd suggest that other teachers consider trying this—even just a short-cut sample of some notes plus a couple of drafts. Don't be afraid to try custom-building your own sample even if you don't usually write much yourself. The sample you build yourself will be better suited to your own classes' special needs, will better answer students' questions about "why the writer did what" here and there because writing teachers should surely jump in and write right along with their students. . . .

Here's exactly what my theme on "jogging"—with warts and all—helped me convey to English 101. (Then, a glance at the packet itself.)

(1) PREWRITING is vital, to discover authentic slant (topic) on any subject, also to generate a generous data-bank of details about that topic. How indeed can one write off a draft "cold," without it being stingy and jumbled—or "canned" and phoney? (How can one build a house without prior blueprints?)

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(2) The writing process is educationally unconventional to students, in that all schoolroom tradition emphasizes "closing down"—deciding, getting the one right answer—whereas the creative writing process first stresses "opening out"—a plural and expansive seeking, not eliminating, options; staying flexible to avoid premature closure; and being passive-speculative, not active-analytical only. In "free-associative meditation," which my model shows, the writer unhurriedly doodles upon a virgin page in a passive yet responsive way, lets the eye-brain-hand go fishing to tease out and conduct valid substance from the unconscious self. It may sound mystical, but it's sound creativity, connecting subject with writer's self.

(3) Yet many prewriting methods exist. I inform astudents about journals; brainstorming; talk-write; freewriting; the (dangerous) lists of topics, and the (more useful) heuristics for invention—the pentad, tagmemics, rhetorical modes, and the like. Also, some writers revise as they go; others blast out ragged first-drafts nonstop. "Know the major techniques and discover your own best modes."

(4) WRITING and REWRITING are multiple stages, which continue discovery. First, as one revises, ideas continue to arise, though not on a neat serial schedule, but sporadically. Agriculturally speaking, if a page is a field, then as one cultivates the successive drafts, one sees that some portions are fully grown, but at the same time, other lines are producing the new green shoots of late-germinating thoughts. Further, one's whole topic can shift and veer on one; it's vexing, but healthy, to see a germ-sentence suddenly become a center-of-gravity breakthrough-corridor to a whole new field of thought next door, leading the way to, "aha, my real point after all. . . ."

(5) Then, real REWRITING is not the amateur's tinkering with diction, but the professional's wholesale overhauling. Architecturally speaking, the true rewriter doesn't just cosmetically smooth the plaster, but may rip off, nail on, and relocate whole rooms, so to speak—adjusting all from on high.

(6) Final rewriting of course polishes and edits for the reader, but techniques here include cooling the draft for 24 hours; getting feedback from peer-readers; reading the thing out loud; and typing off yet another clean draft to adjust some more. . . .

Here then is how my own packet sought to show all the above:

A Phoney Start (p. 1). I first typed, off the top of my head, a typically inauthentic theme of safe, vacant cliches "all about fitness," thus creating a mindless facsimile of Student-Themese to avoid.

Prewriting for Topic and Details (pp. 2-5). Then I speculatively meditated, to unearth an authentic topic. This does work, because although I personally detest most "sports," prewriting enabled me to find that valid connection between self and subject which we all have, if only we'll commune-to-create it. As I doodled, bogus topics aplenty arose; but I spotted them as such and sidestepped them ("women in sports now"—but I knew nothing; and, "are sports overemphasized today"—but I cared less). I finally flushed out four authentic topics (my opinion about teamwork in volleyball; my exploration of why the only sports I like seem to be volleyball, squash, ice-skating, and square-dancing; my description-instruction in the subtleties of motorcycle handling; and my exploration of my recent preoccupation—obsession?—with jogging). I chose that last, and quickly assembled "50 instances about" jogging, many more than the essay could ever hold, in order to write from abundance, as Donald Murray counsels. Students saw it all emerging on the pages of the packet.

Outside Sources (pp. 6-7). I took a few notes from Kenneth Cooper's The Aerobic Way, less to instruct in how to take notes, than to confirm that source-material can assist, but should never overwhelm, the writer's own developing ideas.

"Stocktaking" (p. 8). At this vital stage, near prewriting's end, I jotted a tentative working precis ("Jogging unexpectedly benefitted me physically and mentally"). Then I assessed my apparent purposes (a mix of explaining over overview, arguing a case pro jogging, instructing a bit in how-to, and entertaining). Also I did a working outline—which I craftily designed to show the three aspects of "wholesale revamping" of first draft—how at this stage a writer may omit major points (I dropped out "jogging compared with other sports"), may insert new points (I added a short paragraph on basic how-to), and may rearrange points (I placed "my own experience" before "jogging benefits"). The final component of the "Stocktaking" page was three trial introductory paragraphs, each different.

Discovery Draft (pp. 9-12). I then hammered out a very rough "zero" draft as Murray calls it, you'd better believe "messy," even to sentences broken off in midpoint as an idea would shift even as the writer talked to himself about it, still revising "internally" for sense, not yet "externally" for communication, again as Murray puts it.

First and Second Drafts (pp. 13-17); these I typed in parallel texts, so that students could see how later-stage rewriting smooths syntax, focuses the diction, invites specifics to flesh out the page, fine-tunes the tone, and adjusts overall pace and flow. And yet there were still, here and there, new ideas emerging, big paragraphs being rearranged—writing, being creativity, is non-linear, sporadic, non-organized!

"Final" Draft(s), pp. 18-20. Actually, two drafts. Pp. 18-19 was my favorite—oh what a personalized essay, saturated in detail, emanating tone, the syntax sometimes staccato-short, sometimes serpentine. The freshmen largely preferred p. 20, a sobered tightening of that yawp into a prim-proper version offering just-the-facts-ma'am. . . .

But that takes us into the issue of occasion-awareness (let alone self-discipline of writer). Before all that, my soup-to-nuts model showed students the value, and the method, of the writing process. We can assign exercises out of such a packet, either prescriptive ("report how syntax and diction were altered") or heuristic ("discuss what a reviser seems to do"). We can require students to hand in their own pre-writings along with their essays, and we can indeed grade on the scrupulousness of their prewritings. We can also seek new developments in how better to teach the writing process, as the cutting edge of research in composition serves such up. But right now, a model such as the one discussed above, can show students who want to know, how writing is cultivating ever-fertile fields; building-and-rebuilding houses. Class response was good; indeed, the major problem was simply finding, amid the whirligig of dormitory and college life, time and space enough in which unhurriedly to "meditate" and invite one's self to the subject. . . .

KEY REFERENCES ON THE WRITING PROCESS

(1) A most helpful textbook, full of behind-the-scenes-hammering-and-sawing, is Donald Murray's A Writer Teaches Writing (Houghton Mifflin, 1968).

(2) Other standard studies are Janet Emig's The Composing Process of Twelfth Graders (NCTE, 1971), showing that personal writing is revised more than school-type writing. See also James Britton's The Development of Writing Abilities, 11-18 (London, Macmillan, 1975).

(3) Representative recent studies of process seem to affirm the concepts about process offered in this article. Richard Beach, in "Self-Evaluation Strategies of Extensive Revisers and Nonrevisers" (CCC, May 1976, pp. 160-64), found that in one class of 26 students, the revisers altered content not just form, and were both more flexible and more objective. In "Revision Strategies of Student Writers and Experienced Adult Writers," Nancy Sommers (CCC, December 1980) found that 20 freshmen rewrote largely for lexical not semantic changes, and 20 adult professional writers rewrote to find the actual form and shape of their argument, discovering meaning as they re-viewed it from a holistic and recursive stance.

Page 1 DRAFT 0 ("PLASTIC DRAFT")

It is probable that the youth and general population of America should be in much better physical shape than they actually are. Recent studies have seemed to suggest that Army recruits are not in as good shape as they should be. The importance of a good physical condition cannot be overestimated, as it can lead to better resistance to disease (perhaps lower insurance premiums), a longer life, and perhaps even a better mental attitude.

One area where conditioning should be stressed is in the middle and high schools. Do we really let people experience enough of a variety of sports that they can carry on into middle age? Perhaps football and baseball and basket ball are not enough to do this.

Some of the additives in food and also cigarette smoking can cause problems as well as can pollutants in the environment (exhaust fumes, even factory smoke) and even these could be combatted better by the physically fit person than the sedentary overweight male New York City taxi driver who smokes cigarettes.

There are actually so many ways in which physical activity can be increased. This includes organized sports, but also exercising via swimming, and also weight-lifting and other exercises, perhaps even gymnastics and dance, and of course jogging, which is a craze today and in which the writer participated.

What are the reasons why people do not exercise enough in this country now? Perhaps a lack of information as to the many benefits of being in shape. Also, a fear that exercise is not good--they don't know how to start a program. Then too, a fear that exercise is both boring, and too effort-full--you can't blame people for being lazy, but exercise can actually make them to feel better. Perhaps more YMCA and community programs, or publicizing the ones that exist, could be a help. Perhaps it's just "human nature" to resist.

So come on, America, think about shaping up. You'll feel better for it.

1) Adidas shoes no good for me.

2) Brooks the best; cushion heel, sole like radial tires!

3) Cost $35.00. Had to try on 12 pairs to find them: feet, brands differ.

4) Oh, how I spit cotton 7 minutes jogging that first time.

5) Used to laugh at joggers as I'd drive by them. They had last laugh.

6) They wear spiffy uniforms. Cost too much!

7) They keep stepping in place when waiting to cross the road in heavy traffic. So do I. We have to keep the momentum up.

8) Boston Marathon is run every year.

9) There is complete jogging.

[Uh, oh, I'm starting to get Plastic. . .]

10) Jim Fixx wrote The Complete Book of Jogging.

11) I found it not as good as Cooper.

12) Get the second edition update of Cooper--with new medical data!!!

13) Saw the book at Dave Kitz apartment. He jogs now after heart bypass at age 62, a fanatic believer.

14) He diets too, thin as a rail, no food in the Florida house. What should a jogger eat?

15) FACT: don't jog until 2 hours after eating!

16) I don't know about "carbohydrate loading," running longer to rinse the fat out of the very blood itself and not just the muscles, etc.

17) I do eat less, now that I jog; for

17) I do eat less, now that I jog; for me, it keeps weight down.

18) Gatorade has been used. Not too much sugar in it I guess.

19) Main point Jogging does reduce heart attack risk (Cooper)

20) Other health protection too, could check Cooper for this, he had one great page listing all.

21) My mother tried jogging recently; couldn't, because of her knee injury.

22) Jog while you can! Any age can do it, though. Elderly do well.

23) Are there other ways to get e-nough exercise? (*) For fitness, you must do a minimum and not cheat!! What is that minimum?? 30 points per week.

24) Oh: jogging also reduces cholesterol and blood serum level. What is mine?

25) "As I jog past Sentry at 4:45, I smell Pizza Hut and McDonalds etc."--makes me ravenous, odors on the wind aromas

26) .....It's a "trip" to jog in an unusual place: a foreign town (x of around Wauwatosa in sunset last Saturday)

27) Cold weather jogging OK. As Cooper, say, breathe through mouth:

((I don't want to write a damned textbook. What do I want to say about the thing?))

28) .,...oh wow: hot weather jogging tears me: I feel it bad (heart pounding etc.)

29) Safe? Rule of thumb Cooper: 120 beats per minute within 5 mins. okay.

30) I can't believe I get enough exercise to protect my system via

Page 12 ("STOCKTAKING" PAGE)

WORKING PRÉCIS:

"Though it seemed at first like a fad, my jogging apparently protects my heart and general health and thereby improves my [illegible] physical and mental ~~health~~ well being."

WORKING OUTLINE:

rearranging

I The many benefits
- jogging
- heart
- head

II c/c jogging and other sports
- bicycling
- swimming

III my own history of jogging
- later starts
- my program now

IV Close = ?

adding

X II add-in how-to jog, the secrets

OMIT

omitting

Possible LEADS:

QUOTE: "You'll never get me out there doing that" so I thought

DIRECT: Would you like a free elixir which improves your health, no side effects, at no cost?

ANECDOTE: I now know why joggers waiting for a light to turn green keep jogging in place.

GRADUAL ANALOGY: It's like a cold. Too much will lay you out ~~but not~~ ~~in~~ too little won't get you there, but just the right amount will make you "high" instead.

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Page 18 SECOND DRAFT

Cooper says that the aerobic or oxygen related type exercise you get from jogging (and of course any other sports which raise the heartbeat high enough for long enough, because there is a minimum threshold limit which must be attained and maintained for any real benefit other than just feeling better and looking slimmer) has many advantages. These include protection from heart attack and the people who do get a heart attack, if they were exercisers, they will probably get over the heart attack more securely than those who did not exercise and who were sedimentary. Exercise can increase the amount of blood, ~~in the system~~, oxygen in ~~the blood~~ efficiency of lungs, and your blood vessels will become more flexible and less sludged up with the crud of fatty depositions. In terms of the psychological factor, a heightened affect immediately after jogging and an increased level of general enegry in subsequent hours after jogging have been reported in the majority of instances. Self-assurance and confidence also accrue.

THIRD DRAFT

Are there proven advantages to jogging after all? Cooper reports ~~responds~~ that people find many. First, cardio-vascular protection. If you exercise "aerobically" (heartbeat high enough for enough minutes to process enough oxygen), you reduce your risk of having a heart attack, and also ~~will prob-ably be in better shape after~~ raise your chances of surviving any coronary disease you do experience. Medical statistics do prove this.

Then, general physical well-being-- ~~almost a "super charging, with~~ exercise supercharges the body, producing more blood in the body, more oxygen in the blood more power in the lungs, and more flexibility in the blood ~~walls~~ vessels (which keeps the vessel walls freer of the fatty deposits which can sludge things up).

But also, psychologically, joggers get a "glow" or "high" from their exercise, and also more stamina late in the day (which is great for facing those evening classes. . . .)

In truth, however, My own reasons are moral plus aesthetic. I feel I owe to my body the exercise which science had proven that it needs and also that it can benefit me. Or so I say; but the bottom line is probably pleasure. The real reason I jog is that it makes me feel better, great in fact-- gives me more energy walking up stairs, more clear-headedness at my desk. Would I jog otherwise? I really don't know. . . .

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Page 23 DRAFT 4B (THE "FINAL" DRAFT!)

I used to laugh at the joggers plodding along the sidewalks. But last summer I had gotten so out-of-shape that in desperation I tried jogging myself. My first runs were painful and short, but I kept at it long enough to reach a comfortable plateau. And as of now, I'm still a confirmed jogger, because of the benefits it seems to bring. This exercise protects the heart, increases physical energy, and helps psychological well-being too.

Dr. Kenneth Cooper, in his book The Aerobics Way, notes that scientific statistics prove that jogging reduces risk of heart attack and also adds to well-being by getting more oxygen through the body. Joggers themselves note a psychological "high," and that--as much as for any duty to my body--is probably really why I run.

Running can be both safe, and easy too. To start, one has a physical checkup, and gets a good pair of jogging shoes. Then one decides how much he has to run to get enough benefit (for instance, running 2 miles in 19 minutes or less, three times a week, will give virtually all the cardio-vascular protection one can use.) Then, one remembers to warm up, and cool down, for five minutes before, and after, the run. To be sure you don't overexert, jog less if you feel dizzy or nauseated during the jog, or have a pulse rate above 120 beats per minute even five minutes after the jog. Run in cold weather, but don't sweat or get frostbite; run in hot weather, but go slower, to avoid heatstroke.

So I've joined that late-afternoon crowd of pavement-pounders which I used to spurn. A half-hour run before dinner chases away the tensions of the day, and is as pleasant as a brief airplane flight; I feel airborne. Then, the next day, I bound up the stairs with power in reserve and find my head is bell-clear at my desk.

There seem to be no major risks in jogging for healthy people--your heart and joints don't wear out (they're more liable to rust out). No, it seems almost all benefit--jogging as a medicine is available to all, virtually free of charge, and conferring a dozen benefits with no harmful side-effects. The best bargain around town.

RESPONDING TO STUDENT ESSAYS WITH THE "WRITING PROFILE"

Robert S. Hughes, Jr.

Current research on the evaluation of student writing shows that since the early 1970s English teachers have been inclined to judge a composition more on the writer's effectiveness of expression than on the merits of his or her ideas. Richard Eldridge explains in "Grading in the 70s: How We Changed" that during the Viet Nam era teachers were often willing to overlook problems in form, if students presented powerful or soul-searching ideas and their message was delivered with a distinctive voice (College English, 43: Jan. 1981, 64-68). Eldridge's study concludes that later in the decade instructors placed more emphasis on grammar, mechanics, and style. This shift in emphasis may cause difficulties for those of us who once evaluated student writing largely on the ideas and opinions conveyed, for commenting on formal features often consumes more time than does responding to content. And sometimes the benefit to students of these remarks on mechanics is totally out of proportion to the time and labor we invest.

One way to streamline the process of evaluation, while insuring that students receive detailed feedback on both form and content is the "Writing Profile." The "Writing Profile" (below) is a diagnostic instrument which assesses in positive language various features of written prose. The affirmative tone of the Profile is evident from the beginning, where the teacher indicates: "What I like best about this piece." Following this note of encouragement, students receive information about their writing in three different areas: first the left column, "Ideas and Organization," includes invention, paragraphing, thesis and topic sentences, etc.; second, the right column, "Expression and Mechanics," concerns diction, sentence structure, punctuation, and other features of style and technique; and finally, in the bottom section are the instructor's general coments which may be wide-ranging and intuitive, since the task of pointing out specific qualities of the piece has already been accomplished in the upper columns.

In this way, the "Writing Profile" by itself, or in conjunction with a handbook, gives students essential feedback about their work. But, more importantly, the Profile's diagnosis is keyed to individual words, sentences, and paragraphs in the student's essay. For example, if the instructor circles number eight, "Avoids careless repetitions," he or she my also write this number by every sentence in which the student has repeated words carelessly. Therefore, once learning of this problem from the "Writing Profile," the student merely scans the essay looking for the number eight. Next to thse sentences, the teacher may also jot down the explanatory phrase, "repetition." But this is not necessary, since the stylistic trait is clearly indicated on the Profile.

Teachers who find it valuable to grade and/or rank student papers may wish to assign a numerical score for each essay on its respective "Writing Profile." For example, "Ideas and Organization" (left column) and "Expression and Mechanics" (right column) might be worth ten points, making a possible total of twenty points. For essays in which students are required to submit a rough draft, another five points might be added to the score, if the draft is complete and submitted on time. In this

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case, the highest score for the assignment would be twenty-five points (see lower right-hand corner of the "Writing Profile" on following page).

The "Writing Profile" also provides criteria for determining final grades. At the term's end, the instructor can quickly evaluate written work by scanning each student's accumulated Profiles. Using this procedure, the teacher may assess the student's progress toward overcoming his or her own unique writing problems. The student, in other words, can be measured against him- or herself, rather than against other students or some abstract standard of "excellence."

Since the "Writing Profile" is a flexible instrument, able to measure student performance on diverse assignments—e.g., personal narratives, interviews, persuasive essays, research papers, and others—instructors may vary its format to suit their immediate needs. The sample "Writing Profile" is designed to diagnose thesis-support essays, rather than, for example, imaginative or personal narratives. However, with some changes in the left column ("Ideas and Organization")—adding entries for point of view, plot, characterization, etc., and deleting entries for thesis and topic sentences—the instrument can be easily converted to evaluate the narrative. With this in mind, the sample "Writing Profile" is not intended to be definitive. Rather it is merely a prototype of a diagnostic tool whose use can benefit both teacher and student.

Writing Profile

TOPIC & DATE _____ NAME _____

**What I like most about this piece:

Ideas and Organization

1. Central point of the paper is clear and obvious.
2. The intro. paragraph:
   a. Sparkling lead; catches reader's attention
   b. Shows that the writer is in control of his subject & tone, and knows his audience.
   c. Clear, concise thesis statement
   d. Indicates aspects of topic to be discussed.
   e. Provides smooth transition to next paragraph.
3. Middle paragraphs--each contains:
   a. Clear, concise topic sentence (or implicit)
   b. Unity: one major idea or concern
   c. Concrete supporting details & examples
   d. Transitions between sentences & from the previous paragraph to the next.
4. Concluding paragraph:
   a. Recalls main point
   b. Avoids raising new, unrelated issues
   c. Ends with a strong summation

Expression and Mechanics

5. Prefers specific, concrete nouns (e.g. Husky, tarantula, Malibu) to general nouns (e.g. dog, spider, car).
6. Prefers precise, lively verbs (e.g. sprint, loaf, trot) to common verbs (e.c. go, move, come).
7. Omits needless words
8. Avoids careless repetition
9. Chooses words carefully
10. Maintains sentence variety
11. Controls emphasis of ideas within sentences
12. Avoids basic sentence errors:
    a. Fragmentary sentence
    b. Comma fault
    c. Fused sentence
13. Prefers the active voice to the passive
14. Avoids shifts in:
    a. Personal pronoun form
    b. Verb tense
15. Pronouns clearly relate to antecedents
16. Parallel structure used appropriately
17. Modifiers used effectively
18. Agreement of person, number & gender in:
    a. Subject & verb
    b. Verb tense
19. Punctuation:
    a. Comma and_____
    b. Semi-colon
    c. Colon
    d. Other_____
20. Manuscript form (title, margins, etc.)
21. Numbers
22. Other_____

Comments:

I&O _____
E&M _____
draft _____

MORE THAN PRACTICE MAKES PERFECT

Sally McLean and Harold M. Bergsma

The prime responsibility for developing and implementing curricula in the area of improvement of composition skills rests with the classroom teacher. The responsible teacher will model writing practices, which means he will write and publish often, thus offering a model of composition to his students to emulate. This cultivates the self-efficacy of the student. The process is simultaneous and a cycle concurrently: the teacher who continually writes and publishes—always showing his students his efforts and the fruits of his efforts--will see the development of self-efficacy in his students. They learn from their teacher-model that the basic knowledge of grammr, spelling, and punctuation are imperative to the composition, that practice makes perfect.

In the teaching of composition. the development of self-efficacy—the power to produce effects in oneself—is contingent upon the student's taking personal responsibility for learning and for self-evaluation. Autonomy or freedom in writing should be balanced by responsibility evidenced by adherence to norms of style and semantics.

Assigning themes to a composition class and homework which encourages creative thinking and writing have been standard fare for most students for decades. These learning devices appear in the literature as the major methods utilized by teachers for improvement of composition at all levels.

More recently, these learning processes above are being eclipsed by frequent suggestions that students' improvement in writing will be minimal, even if the themes emerge from students themselves, if they are not challenged by models to emulate. One major question, which is being asked frequently, deals with the role of the teacher in all of this. Social psychologist Albert Bandura (1978) has demonstrated repeatedly that in many areas of life, learning occurs through modeling the behaviors of others, rather by means of repeated cycles of stimulus and response and reward. The writing teacher is a model for students, and a good model in a composition class will compose, write, and publish, showing his or her work in all its stages to the class. Having the class evaluate the writing of the teacher is a tremendous learning experience for teacher and students. When the teacher completes an assignment he has given the class, he gives evidence of concern in experiencing problems students encounter in a particular writing project. This approach is effective with revisions or adjustments as well; students emulate the teacher's tactics as both revise their work. Too often writing teachers do not write, and much of what they read of other's writing deals with pathology. The birthing process in creative writing is an act which should occur frequently. Writing teachers should have many children.

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The student, in turn, values his writing and seeing his name above a piece of prose. Publishing good student works in school papers, in special features, particularly in conjunction with a school journalism class, presents incentive, challenge, and a realistic mien of what the steps are between an idea and a published work. Great care has to be taken, however, that what is published is technically accurate and of excellent quality.

Students keep many of their masterpieces. Writing teachers should encourage students to keep a portfolio over the years. These become valuable indexes of growth, and the students' works with teachers' comments become excellent reviews for improvement of technique and technical skills. Lectures come and co, and what students retain are often fragmentary bits of imformation, details which may not relate to the holistic message of the lecture or an impression which is primarily affective in nature. The written word, conversely, stays. There is a caution in all of this. If the written material of the students is not carefully and accurately corrected and responded to by the writing teacher, errors are filed and overlooked. The unkindest cut of all may be to return a rather poorly written, though highly creative piece, with praise and a high grade. Rewrds must be made contingent upon excellent performance. To reward non-excellence highly can lead to sloppy skills and a low opinion of the teacher and the whole writing process itself.

How many parents have not read the A or A+ papers of their own children, and have been repelled by the lack of attention to the technical aspects of writing by the teacher in the correction process? All the developmental feedback in the world, repeated brainstorming sessions, journal-keeping and meditation are not going to carry students to good work, if their grammar and structure are poor, paragraphs non-existent and punctuation incorrect. Young piano students, art students, even driver's education students, want immediate practice, often unrelated to the fundamentals of the art, the theory underpinning the activiity. In like manner, young writers want to launch into their projects with impatience for grammar, for spelling, and for structure. It is here then that more than practice makes perfect. Over-anxious students should be convinced by their teacher-model that they will not write a finished rough draft in one writing. They must learn to be patient with their writing art. They cannot perfect it in a day or a month, just as the typist doew not turn out mailable copy once he has learned the keyboard.

A high school typing teacher told me that three students who had become discouraged with the discipline and dropped the typing course, returned to her class one day to spend time typing, because they "loved to type fast." They were not allowed to do this, but like the student of writing with no patience or accountability for revising and editing errors from his work, these students loved to type as rapidly as possible. They had no concern for quality, correctness, or the fact that what they produced made no sense.

Spending classroom time on free-writing amounts to the same thing. Since, as the Old Testament claims "...and there is nothing new under the sun," free-writing can be given as a homework assignment, if that is the only way a student can generate ideas for topics. But classroom time is the only time shared by the teacher and students, and it is better utilized in working together, perfecting composition. This is where students learn to become responsible for reaching their goal—the finished product is a perfect composition. Since there is no substitute for writing, grammar instruction will have to personalized—where each student's writing is evaluated—so that the teacher works with the individual student on his particular problems with grammar and composition skills. Once the student has a clear idea of what writing

techniques and skills need improvement, he can begin to produce effects—good work in composition—and be responsible for and confident of his correct grammar, spelling and punctuation. This is the need for a prescription for improvement, so that more practice makes perfect, rooted to exploration in the fundamentals.

Smith (1979), supports heuristic theory which, defined by J. Richard Suchman, says that heuristic learning is fundamental, and it constitutes the earliest and most pervasive learning in a lifetime. Smith is against memorizing grammatical rules—sheer convention—as the requirement for the student to fulfill behavioral goals set so schools can measure and assign a grade. More than practice is needed to produce good writing; students need instruction before improvement is shown in assignments of directed writing. Practice will make perfect, even in the writing of compositions, particularly if students are helped to explore the meaning of grammar as opposed to memorizing it. Some things, however, are learned by rote, by repetition, by frequent exposure. Some skills are painfully attained. The aspiring ballerina's leg and back muscles are stretched. The dancing activity will follow the exercise, the learned postures the body seems incapable of attaining at first, but which will become grace itself when the gosling becomes a fully-feathered miracle in "Swan Lake"!

Good writing comes after the behavioral goals are reached by accomplishment of bare technique. There is time for invention and creative thinking after the rules of grammar and composition are learned and put to use.

"I always got A's in writing. My teacher loved my ideas." This person showed me her file of writing. She spoke correctly; her creativity was very evident; however, the papers were loaded with grammatical, syntactical, stylistic, and spelling errors. Her reward, A, bore little relationship to her action.

The most humane method of helping students learn to compose and write may be the use of more discriminate praise, less use of indiscriminate high grades for poor or imprecise work. "When the rewards and punishments in schools bear no relationship to students' action, students become helpless, unmotivated, and external, as they no longer believe that success and failure in schools are under their personal control." (Chu, 1979).

Instruction in writing must be carried through with correction and feedback, leading to students' re-writing and revising many times, which is practice, and then more feedback, until the work is correct. Students profit from thinking back through their composition and rewriting as they go.

Eckhardt and Steward (1979), state that priority lies with writing being taught on the basis of purpose rather than teaching it on the basis of technique or how to go about it. Like the horse before the cart, the writer already has to have the knowledge of how to get to the goal, since the controlling idea—invention—can come at any time in writing. In summarizing their survey of professional writing instructors--a large percentage of whom believe they were not well-trained for their work—Bassone and Larson (1980), were mildly surprised that the respondents' students' lack of control of English grammar, punctuation and spelling are not the difficulties that trouble the instructors. The instructors surveyed reported to Bassone and Larson that the students' most troublesome area was their inability to "develop ideas." It follows then that teachers do not model their writing capabilities for students, but instead by-pass the value of readable, correct composition by stressing more the development of the writer's ideas. Students are being motivated by their teacher-model to work at the top

three levels of the taxonomy without mastering the first two, memory and translation. Development of ideas is possible only when the writer has command of his vocabulary, grammar and syntax, so he can focus and develop his thoughts into specfic writing.

Basil Bernstein (1971), has demonstrated effectively that students who come from hones where limited or restricted forms of speech are tutilized, posses a restricted means of communication. Conversely, if the models at home expand their language interactions with children, children, in turn, use more expanded speech patterns. Vocabulary information is the foundation for creative writing, for the development of ideas about which to write.

Many successful poets and novelists take journeys to locations to become more able idea generators, more authentic reporters and interpreters of places and events. Unfortunately, many students haven't been to many places, actual or intellectal. The need, therefore, is to get such students to read—to read widely and avidly, expanding their scope of experience which is reflected by vocabulary. Occasional reading of short stories by Edgar Allen Poe or George Eliot or others can be assigned, followed by an assignment where the student imitates that author's style of writing. Using Bandura's concept of modeling, writing styles and ideas can be learned from other writers rapidly. More readers, on the other hand, neglect treasures to be accumulated by means of vicarious experience and learning through reading, when they do not apply their new knowledge to their writing and improve grammar, syntax, and writing skills concurrently.

The writer must become capable of scrutinizing his own work, restructuring or combining sentences, and always getting closer to the intended, desired point of the paper in flowing sentences. Development of ideas is possible only when the writer has command of his own vocabulary, has developed a grammatical and syntactical balance which allows him to focus on ideas, and express these within a framework which is technically correct. A physical education teacher told me recently that she is constantly being asked to throw in the ball and let the kids practice. She reacts, "Without a knowledge of the framework of the game, its rules, the boundaries and the technical skills required to play well, throwing in the ball may be recreational, but not very educational." Writing without a knowledge of fundamentals may be fun, but it is not very educational in itself.

Harrington (1979), said that Clinton S. Burhans in The Would-be Writer recommends postponing the training in grammar, mechanics, logic, rhetoric and exposition "until the student has learned to discover aspects of individual experience and knowledge worth writing about." That knowledge might be a long time coming, but in the meantime, he can prepare by practicing, by learning how to write tightly and organize thought; that is the learned art of rhetoric. Skilfully performing the art of writing takes practice and study to get it right. Most ideas are worth writing about, and students have proven they write well about their own experiences at any age, but it is a long way back from a free-writing diet to Step One, which is learning syntax, semantics, punctuation, and spelling. Students must be trained and experienced in grammar and composition first while they practice. The student that does not respnd may be lacking in self-confidence, or he may be discovering that there is more to writing well than there is to speaking, that the words do not flow as easily and certainly or as correctly on paper. The incorrectly spoken word is gone from the hearer's ear and often his memory, as soon as it is uttered, but he finds that the incorrectly written word lives on for all to see. What is even more baffling to the

learner is that, unlike his verbal communication, he now finds he is being corrected in red ink for sentences and structures he never before considered to be in error. This is a blow to the ego, but it is the student's responsiblity to react to discriminate feed back and personalized instruction by practicing and improving the mechanics of his writing. The student's growth in self-efficacy linked with the teacher's will foster growth in the art of composition.

John Dewey and Jean Piaget have both spoken for the need to have instruction which carefully balances freedom and contraints. In much the same vein is the recent plea of the Chief Justice of the Supreme Court, that the balance has been on the side of the freedom of the miscreant in our society as opposed to the constraint of social-legal norms of the larger group. Teaching composition in like manner has favored the free style and expression of the neophyte writer as opposed to the need for constraint inherent in language structure.

Kroll (1979) speaks of necessary patient teaching to make an interactive classroom work, and Stallard (1979) also speaks of the need for teachers of writing having to exhibit more patience regarding giving students feedback. Learning to write and compose in one's own language requires practice, patience, and planning. The writing teacher who has bushels of patience but who lacks the fortitude to require frequent writing assignments that will extend cognitive and language skills, planned to carefully reinforce the basic skills necessary to become a proficient writer, does his or her students a disservice. Foreign language learning takes years of daily practice for fluency to develop. Composition takes similar effort, and there must be consistent and discriminate modeling and feedback.

The development of self-efficacy in students of composition begins with their development of an internal control of basic writing fundamentals reinforced by composing which is discriminately and carefully evaluated by a role model, the teacher. As role model, the teacher herself should write and publish and share the process with students. Practice in fundamentals accompanies practice of writing under the care of a teacher who shows care by consistent and discriminate evaluation.

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GENERATIVE RHETORIC
A COURSE OF STUDY IN GRAMMAR AND COMPOSITION

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About fifteen years ago, in the middle sixties, I read two articles by Francis Christensen that appeared in two issues of College Composition and Communication—"A Generative Rhetoric of the Sentence," October, 1963, and "A Generative Rhetoric of the Paragraph," October, 1965. The principles that Christensen outlined there made eminent sense to me—Addition, Levels of Generality, Direction of Modification, and Texture—principles established from study and close analysis of the best writing that American authors have made available to us. I determined that I would develop a course of study for high school students based on those principles. What follows is a discussion of the principles, their application to teaching grammar and composition, and a course of study based on both.

Christensen's first principle is Addition, that communication results from addition to predication. The principle applies to the construction of sentences, paragraphs, and longer compositions.

Its application to sentence structure is simple. Every word added to a subject plus a predicate is addition, the addition of qualifiers and limiters—adjectives, adverbs, phrases, and clauses—and even auxiliary verbs. The subject plus the predicate in the English sentence occurs in three basic patterns, each verb oriented. The first pattern has a subject plus a functioning intransitive verb (S + IV); the second includes a subject plus a functioning transitive verb plus a direct object (S + TV+ DO); and the third is the subject plus a functioning linking verb plus a predicate complement (S + LV + PC). The predication is not complete in the second and third patterns without the direct object in the second and without the predicate complement in the third.

Students, even at the elementary level, can learn that the functioning intransitive verb describes action or a state of existence that is complete in the subject, that it does not relay any activity outside of the subject. "Paul smiles" is an example. The intransitive verb "smiles" is complete in the subject "Paul." The functioning transitive verb requires an object outside of the subject to complete an image of action. "Paul throws ball" illustrates that, without the direct object "ball," there is no complete action in "throws" and the complete action can not be visualized in the mind's eye. Nor is it difficult to demonstrate that the functioning linking verb is truly a joiner, making the chracteristic of the predicate complement, noun or adjective, one with the subject. "President" becomes one with "Paul" in "Paul is president" and the characteristic of tallness becomes one with "Paul" in "Paul is tall." I use the word "functioning" to qualify each verb type because we cannot rely on the form of the verb for meaning. Verbs acquire their meaning only when they are placed in the context of a predication. Thus, the verb "drowns" is different in its meaning in the following two predications: "Paul drowns" as opposed to "Paul drowns the cat." This is true, too, of the linking verb: "Paul is president" as opposed to "Paul is in his room," where "is" is an intransitive verb of being.

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While students master the three sentence patterns, it is an easy task to convince them that everything else in any sentence is addition, that the addition is in the form of adjectives, adverbs, phrases, and clauses. They can learn that two or more predications (independent clauses) can be joined to form a compound sentence, that to add an adverb or adjective clause to an independent clause constructs a complex sentence. Further, they can learn the concept of restrictive/non-restrictive modifications, or, as Christensen terms them, bound and free modifications, and the punctuation that accompanies them.

Bound and free modifications bring us to the second Christensen principle, Levels of Generality. An independent clause with bound additions (adjectives, adverbs, phrases, and clauses) is at the most general level and is assigned level number one in diagramming the sentence. Any free addition (Christensen identifies seven additions that are free additions, modifiers set aside by comma type punctuation: adverb clause, adjective clause, prepositional phrase, verbal cluster, absolute construction, noun cluster, and adjective/adverb cluster) that further qualifies and makes more specific an element in the independent clause is at the number two level. Level three free additions can further qualify elements in a number two addition, and so on to a completed cumulative sentence that conveys specific meaning to the writer's audience. A Sinclair Lewis sentence that Christensen used serves as a model:

1 He shook his hands, (Main Clause (MC))
2 a quick shake, (Noun Cluster (NC))
3 fingers down, (Absolute Construction (ABS))
4 like a pianist. (Prepositional Phrase (PP))

With the aid of exercises that include cumulative sentences, one can teach the value of bound and free additions. The works of the best American writers, both of fiction and of non-fiction, are replete with sentences like the Lewis example.

Direction of Modification is the third principle that can be related to sentence construction. Simply put, modification goes in two directions, forward and backward. The bound or free addition that precedes the qualified element in the sentence goes forward; an addition that follows the element reaches backward. A William Faulkner sentence, which Christensen also utilized, illustrates the principle:

2 Calico-coated, (Verbal Cluster (VC))
2 small bodied, (Verbal Cluster (VC))
2 with delicate legs and pink faces, (Prepositional Phrase (PP))
3 in which their mismatched eyes rolled wide and subdued, (Prepositional Phrase (PP))
1 they huddled, (Main Clause (MC))
2 gaudy, motionless and alert, (Adjective/Adverb Cluster (AC))
2 wild as deer, (Adjective/Adverb Cluster (AC))
2 deadly as rattlesnakes, (Adjective/Adverb Cluster (AC))
2 quiet as doves. (Adjective/Adverb Cluster (AC))

The first four additions, then go forward; the last four go backward. All modify the main clause, "they huddled." Learning well the placement of additions, especially free

additions, can aid the student in developing effective written composition, with style and variety that communicate effectively, are sound rhetorically, and please the reader.

The three principles illustrated here can be further applied to the structure of the paragraph, and to longer compositions. In the paragraph, Addition generates from the topic sentence. It comes in the form of sentences that detail, make specific the generalization that is stated in the topic sentence, the thesis statement of the paragraph. And these detailing sentences are at Levels of Generality when the topic sentence is identified as being at the number one level. Any sentence directly generating from the number one sentence is at the number two level, and any sentence further detailing an element in the immediately preceding number two level sentence is at the number three level. Further, levels can be generated as the author judges he must to complete a communication with an audience. The following diagramed paragraph from Time, May 16, 1969, is an example:

1 If it is any consolation, moral standards in Washington have rarely been higher than they are today.

2 For most of the last century, many famous politicians were plainly crooks.

3 During Andrew Jackson's fight against the Second Bank of the U.S., Daniel Webster, Henry Clay, and John C. Calhoun sold their votes and oratory to the bank.

3 In the Civil War, great fortunes were hatched from corrupt federal contracts.

2 Early in the 20th century, the National Association of Manufacturers bought Congressmen and influenced appointments by key committees.

2 Nothing since has matched the gall of Harding's Interior Secretary Albert B. Fall, who pocketed $268,000 in the Teapot Dome Caper.

(Note how easily coordination and subordination can be shown by such an arrangement.) Direction of Modification can best be compared to the function of the inductive and deductive approaches to a thesis. Number two level sentences, citing details that anticipate the thesis, inductively lead the reader forward to that thesis, the number one level sentence in the paragraph. Number two sentences that follow the thesis statement reach backwards, deductively detailing the thesis. (As a point of reference to exemplify an inductively detailed thesis, place the first sentence, the number one sentence, at the end of the paragraph for the previously utilized Time quotation. The reversal of sentence order demonstrates that the number two sentences now anticipate the topic or thesis sentence. Note, however, that a topic or thesis sentence in a paragraph is almost always the first sentence of a paragraph.)

Teaching the three principles as they apply to the mastery of paragraph development may also be extended without limitation to the writing of longer compositions, the essential device to relay written information. Obviously, the number one paragraph is the introductory paragraph that contains the thesis of the composition. Number two paragraphs generate from the number one paragraph, either inductively or deductively, forward or backward in direction. Number three paragraphs further detail elements in the immediately preceding number two paragraph.

What is presented here has been the basis for writing programs at several high schools in Tucson, Arizona, since 1968, a thirteen year period of trial and synthesis. It

is also the foundation for a course conducted for teachers at the University of Arizona and Hawaii Loa College entitled "Teaching Generative Rhetoric."

The high school programs do have their structures. Along with teaching students an appreciation for the literary assets of our world community, they require them to write at every opportunity, using the Generative Rhetoric additions in their writing as they learn them. The focus for all the students' efforts is to gain appreciation for mature style while they read and to learn how to write it when they compose.

At the ninth grade level, students are taught the three sentence patterns and the use of adjectives, adverbs, prepositional phrases, and adverb and adjective clauses as bound additions to the subject-plus-the-predicate in the three patterns. Later, students are taught the adverb and adjective clause, the prepositional phrase, and the verbal cluster as free additions. The objective for the ninth grade writing efforts is to have students able to write a minimum seven-sentence paragraph that contains no sentence run-on or fragment errors and a variety of the bound and free additions in cumulative sentences. Further, students are taught the use of the noun clause, the third dependent clause, at this grade level.

During the tenth grade program, students are introduced to adjective and adverb clusters, noun clusters, and absolute constructions as free additions. The writing objective for this grade level is to have students write a minimum four-paragraph composition, one which demonstrates their mastery of Christensen's principles. Teachers may also employ the same principles to remediate a student's writing at any level, when it can be done in smaller class groups, fewer than fifteen students during a class period.

The principles are no less applicable to the superior writer, the gifted or high achieving student. Utilizing such books as Victor Gould's Experiments in Effective Writing (Harcourt Brace Jovanovich) and my Generative Rhetoric, A Teaching Guide for English Composition (Neechee Associates, Inc.), students learn to analyze, in detail, the writing of our nation's best authors, whether their work appears in books or magazines or newspapers. The objective, then, is to encourage individuals to apply their analysis of styles to creating their own, as considered choices from among alternatives. (The time schedule for gifted students can be greatly reduced. In my present assignment, in a school for gifted students, I complete the entire course with ninth graders in the first semester of the school year.)

In this Generative Rhetoric approach to the basics, grammar is not isolated as a separate discipline and cannot be taught as a fragmented element from related forms, from the larger objective, the effective use of the composing process. The student, while learning the principles of Generative Rhetoric, the sentence patterns, and the bound and free additions, must write and write and write, at least once a week, in paragraphs and in short and long papers—in response to reading and discussing poems, novels, and plays; in response to television programs, newspaper articles, and periodical literature; in response to football wins, student council failings, and educators' follies; in response to life. And as a final objective for the culmination of processes, students must be encouraged to share their written work with their fellow students, their teachers, and their world.

Outline for a Course of Study using Generative Rhetoric, a Teaching Guide for English Composition, by Leo H. Croteau:

It is essential that students learn the tools of grammar and composition to write effectively and appreciate their own writing as well as the writing of others. It is also

essential that they write paragraphs and compositions while they learn grammar and structure through Generative Rhetoric.

Learn the Principle of Addition and Sentence Patterns. Communication is provided through additions to subjects-plus-predicates.

1. Identify subjects-plus-predicates in the three basic sentence patterns in English.

2. Recognize that all words added to subjects-plus-predicates that have been transformed to the simple, present tense are either bound or free additions—adjectives, adverbs, phrases, clauses, absolutes, clusters and even helping verbs.

3. Apply the knowledge through use and identification in students' own paragraph and essay writing.

Learn the Principles of Levels of Generality and Direction of Modification of the Sentence, the Paragraph, and the Essay.

1. Recognize Levels of Generality and Direction of Modification of the sentence when free additions are used in cumulative sentences.

2. Recognize Levels of Generality and Direction of Modification when analyzing and writing paragraphs and essays.

3. Construct sentences, paragraphs, and essays that use the principles.

Learn the Additions to Subjects-plus-Predicates—Bound and Free. As each Addition is learned, students should knowingly and effectively use it in their own frequent writing experiences.

1. Identify and use Subordinate Predications
   a. Adverb (Subordinate) Clause—bound and free
   b. Adjective (Relative) Clause—bound and free
   c. Noun Clause (used later as a Noun Cluster)

2. Identify and Use Reduced Predications
   a. Prepositional Phrase—bound and free
   b. Verbal Cluster—bound and free
   c. Absolute Construction—always free

3. Identify and use Other Additions
   a. Noun Cluster, including Noun Clause—always free
   b. Adjective/Adverb Cluster—always free

Review Generative Rhetoric of the Sentence and Sentence Combining.

Analyze the Prose of Professional Writers Using Seven Criteria for Mature Prose.

Analyze Own (student) Essays Completed during the Course and Compare with Professional Prose.

Continue Analyses of Own Prose in Future Writing Assignments.

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BOOK REVIEW

How to Start and Sustain a Literary Magazine. By Joseph Bruchac. (Austin, Texas: Provision House, 1980. 112 pages. $12.95 paper.)

As its title suggests, How to Start and Sustain a Literary Magazine is a practical guide. It offers sound advice to beginners who want to publish a "little magazine" and would make a suitable junior-high or high school text. However, its price ($12.95) will probably prohibit it from being used in the schools as anything but a reference work. Nevertheless, as such, students will find it both readable and useful, as will advisors to high school and college literary magazines.

Although it begins with a sentimental and romantic look at the author's own editing career, the book soon shifts from nostalgia to practicality. The fourth chapter, for example, "Making Your Magazine Stand Apart," emphasizes the necessity of building a magazine based on a real and existing readership. It suggests that a magazine's uniqueness—and hence, its success—can usually be traced to its limitations, of its editor's willingness to focus on such things as special topics and regional matters. Bruchac cites his classmate, Eliot Wigginton's Foxfire, as an example.

Chapters five, six, and seven the author devotes to finances. In doing so, he presents numerous ways for magazines to help themselves. Here again, advisors to magazines will find the information useful, particularly since the existence of most literary magazines depends upon the financial generosity of school administrators. Bruchac points out several methods for making magazines independent, including such standbys as readings, garage sales, prepublication subscription drives, and fundraisers. Chapter seven, "How to Go After Grant Money," will prove especially helpful to those teachers and students interested in government funding. For one thing, it provides a complete step-by-step outline of grantwriting along with examples of completed grant application forms—forms, I might add, that Bruchac himself used to secure funding for his own endeavors.

Although far from the last word on the subject, How to Start and Sustain a Literary Magazine is a good working guide.

Jim Hepworth
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MONDAY MORNING

TEACHERS: Please send in your creative ideas for lessons on any aspect of teaching English for this section of the Bulletin. MF

SEMANTICS SIMULATION

Goal: Students will realize how language can be (and is) manipulated for political purposes. They will also practice their writing skills with a specific audience and purpose in mind.

Time: 1 class period

Procedures: Set up the situation as follows:

For a variety of social and political reasons, the leadership of Dexteria, a small but propserous nation in North America, has determined that it is necessary to pass laws and set policies which will severly curtail the rights of all left-handed citizens.

The following groups are about to issue press releases or present speeches stating the reasons for the measures stated above:

1. Press secretary for President William "Rightie" Smith.

* 2. A well-known representative from the majority party, who favors the new policies.

3. A prominent scientist who has studied the genetic facts related to the inferiority of left-handed persons.

The following groups have prepared their own statements in defense of the rights of left-handed persons:

4. The organization lobbying for left-handed citizens, LAFF (Left-handers Associated For Freedom)

* 5. A member of the Assembly who opposes the proposed legislation about to be introduced by his colleague in Group #2 above.

6. The radical fringe group of left-handers.

*The members of the Assembly are up for re-election this year.

Divide the class into 6 groups and assign the following task:

Prepare a statement (its form is up to you) reflecting the position of your group as described above. Feel free to use the language to your best advantage. For example, the Assembly member may see the left-handers as a national security threat; the President may view them as a burden on the economy; the radicals may be completely irrational. You have 30 minutes to prepare your press releases, letters to the editor, speeches, etc. After that time, please delegate someone in your group to be the reader who will present your material to the class.

Elaine Caret
University of Arizona

MYSTERY WRITING

Objective: Students will learn the parts of a short story, specifically a mystery, and will practice their writing skills. If they have fun writing and sharing their stories, then that's all to the good.

Time: 1 class period

Procedures: Set the stage by discussing the elements of a mystery story--suspense, clues, denouement, etc.

Give the following assignment:

Using any or all of the following props, write a short mystery story.

deck of cards	statuary
nightshirt	necklace of unusual style
wine glass	poison ring
glove	knitting needle
gun	letters

When students have completed their stories, share them by reading aloud.

Here is an example that one of my students wrote in about 15 minutes:

Johnny hated rainy days, for they always meant that his job would be twice as hard as usual. Delivering papers on his rickity old bicycle was a laborious task which rain only worsened. As he squished out into the Sunday morning world, how could he possibly foresee that his problems had only begun.

Wouldn't you know it? Johnny had forgotten to put his bike away last night. The seat was wet and Johnny would have to ride all morning with damp clothing close to his skin. He had also left his new baseball glove hanging over the handle-bar, and the letters spelling "Hank Aaron" had just about washed off. His dad was gonna kill him, but now was no time to dwell on that.

First stop--old Cramer's small spooky house on Black Rock Hill. Peddle fast up the hill, heave the paper onto the porch, if lucky, and then peddle even faster down the hill. It was the same routine morning after morning. Old Cramer's dingy nightshirts would be hanging on the line where industrious Mrs. Cline, his housekeeper, had hung them out the night before. Kids down the hill used them as targets for air rifles when nothing else amusing could be found to do.

The nightshirts were out this morning, but something about the spooky old place seemed very different. For one thing, the front door was wide open, but that wasn't it. What was it? Now Johnny knew what it was. The cigar store Indian that always guarded old Cramer's doorway wasn't on sentry duty this morning. People in town said that the ugly old thing was valuable, but Johnny couldn't imagine why. Anyway it was gone.

The rain was still coming down in torrents and Johnny figured the right thing to do was to go up and close the door. A good deed like that just might earn him a Christmas gift from the usually stingy customer.

Squishing up to the door, Johnny had the door knob in hand and was beginning to pull when he spied the deck of cards on the floor beside the broken wine glass. Like an omen glaring out at him, five cards lying together in a nice neat "hand" told him that old Cramer, his wife, and his twenty-one kids were all home and tucked safely in bed in their tiny house.

What was the "hand" Johnny saw?

ANSWER: "a full house"

Judith H. Parker

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WORD ASSOCIATION AS A PRE-WRITING ACTIVITY

Objective: This is a pre-writing activity which I have found to be helpful when my students are writing about a topic that is not especially interesting to them. This happens occasionally when students are writing for contests, as was the case recently in one of my classes when the local hospital offered $25 for the best essay on the topic, "Why Is the Hospital Important?"

Procedure: The idea is to play a sort of "word-association" game. The students (and teacher) sit with a partner and have a folded piece of paper between. The teacher gives the first word, in this case "hospital," and one partner writes down the first word that comes to his or her mind. The second partner does not look at the word as it is being written, but as soon as the paper is passed, writes the first word that comes to his mind. This process continues for a predetermined time, or until a certain number of words are on the paper.

The kids enjoy reading their lists aloud after we've finished. I have found that this activity enables us to get into a discussion about a topic which perhaps is too dull to generate much interest unless we do start out with something fun.

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